



THE MUSIC SCENE



JANUARY - FEBRUARY 1974

Mercey Brothers

TRIO CALLS NEW STUDIO "PENSION PLAN"



The ideal recording situation: Say to yourself, "I'm not doing anything this afternoon. I think I'll just slip into the studio and redo that messy guitar track." Into the studio you go and 15 minutes later the recording is perfect.

Now that's way to operate! At least that's the way The Mercey Brothers are operating these days. The three writer-performer brothers, **LARRY, LLOYD** and

RAY, live in the Elmira, Ontario, area and when their publishing company became too large for their homes, they personally began renovating an old building in the heart of the village. The project grew, and grew, and grew, from the publishing, to a practice studio, to two- and four-track equipment to make demos for the publishing company, until now The Mercey Brothers are the owners of one of the

most attractive and modern recording studios in this country, facilities easily valued at a quarter of a million dollars.

Take the Neve mixing console, the MCI 16-track recording machine, two two-track Scully machines, Dolby's, add the Neumann, AKG and Shure microphones, along with the JBL Lansing monitoring system, and you come up with about the ultimate in recording facilities. Next, imagine yourself in an acoustically perfect studio decorated, no less, in panels of orange, brown and blue with indirect infinite-control lighting — a studio where you can play without baffles. "And that," explains Larry, "is our pension plan."

The Mercey Brothers have brought in their cousin Paul Mercey to learn the ropes, but it is engineer **ERNIE LYONS** who has an expert hand on the control panels. Lloyd explains that the studio's prices are more than competitive with Toronto studios, comparing \$80 an hour with \$100 and more for Toronto's 16-track studios. Of course one must consider the expenses in moving artists to Elmira for the session. The brothers feel there's enough business in the Bruce Peninsula and the Kitchener-Waterloo areas to keep them busy. Even before their official opening Copper Penny was out from Toronto and Robert E. Lee was in to do voice-overs. The Mercey Brothers have recorded their tracks for appearances on the *George Hamilton IV Show* out of Hamilton.

"We have always recorded in a studio where we're in for \$100 and up an hour. You're always concerned about that clock ticking away," explains Lloyd. The three feel a Mercey Brothers' hit is inevitable now that they have the time and place to record, without the pressure. ♣



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No. 275

THE MERCEY BROTHERS' STUDIO	2
THE LYRIC ARTS TRIO by Michael Schulman	4
GERALD BALES by Laretta Thistle	5
KASMA PUBLICATIONS by Pyer Gingras	6
FRANK MILLS by Dick MacDonald	7
HAROLD MOON RETIRES	8
MUSIC IN CANADA	12
CANADIAN MUSIC CENTRE by Keith MacMillan	15
NEWSLETTER by S. Campbell Ritchie	18
WELCOME TO OUR NEW AFFILIATES	19

COVER: A "scrapbook" of photos of Wm. Harold Moon with music industry personalities.

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Marion Ross, Robert Aitken and Mary Morrison of the Lyric Arts Trio.

THE LYRIC ARTS TRIO – MUSICAL MISSIONARIES

by Michael Schulman

"These three by now are more than just a first-rate singer and two first-rate players. They are musicians whose tender and vital concern with the stuff of their art gives their choice of program significance, so that composers can be glad of their favor and the rest of us can be grateful for their sensitivity."

Kenneth Winters,
Toronto Telegram

"These three" are the Lyric Arts Trio — soprano Mary Morrison, flutist **ROBERT**

AITKEN and pianist Marion Ross — probably Canada's most active and accomplished musical missionaries. Since 1964, the trio has been performing the works of Canadian composers throughout Canada and the world, winning new recognition and respect for Canadian music. The three were interviewed together, and because of their frequent interjections, their comments have been combined for the purpose of this article.

In 1971, they were the only Canadian ensemble invited by Japan to participate in the musical events connected with Expo 71. "It was really fun. We worked with Lukas Foss and, in one piece, with that crazy group of Stockhausen's. We

played in the most spectacular theatre — it has a thousand speakers. They're all over, even under the seats. **SYD HODKINSON** wrote us a piece, 'Arc', just for this particular theatre."

In the spring of 1973, the Lyric Arts Trio represented Canada at the annual festival of the International Society of Contemporary Music in Reykjavik, Iceland. "Our concert was a big success. We think that it did a lot for Canada, internationally. All of a sudden they were

Continued on page 17

Organ virtuoso now concentrates on composing and teaching

by Laretta Thistle

"My idiom is different every time I write," says **GERALD BALES**. "There's no thread running through my work. To some extent I am affected by influences as they come along. And I always write for the resources that are available."

Since he had an orchestra available to him in the Cathedral Church of St. Mark in Minneapolis where he was organist from 1959 to 1971, he wrote a great deal for organ, choir and orchestra.

"I established an endowment of \$75,000 for church music. The fund must be up to \$90,000 now. That meant we could spend \$4,000 or \$5,000 a year."

Born in Toronto, Mr. Bales' first published compositions appeared in the late 1940s. He is widely known as an organist, composer and conductor and has a variety of works to his credit. His "Essay for String Orchestra" was one of the first pieces chosen for publication and worldwide distribution by Canada's Department of External Affairs.

Now living in Ottawa, where he teaches music (orchestra conducting, orchestration, choral technique, score analysis and organ) at the University of Ottawa, he nevertheless still writes for Minneapolis. He has been commissioned to write a cantata for choir and orchestra, and will return to Minneapolis to conduct it on May 5 and 6. A set of choral preludes for organ is being published by Augsburg Publishing House in Minneapolis.

Asked what kind of organ he writes for, he says: "I write for the organ at my disposal, baroque or romantic. I guess you'd call it generally contemporary-American. I think in terms of French music and I tend to favour string tone, though not the romantic voicing of strings. I prefer the broader voicing of earlier instruments."

He says his "Petite Suite" for organ would not sound good on such a baroque instrument as the new Flentrop organ given to the National Arts Centre by the Dutch Community of Canada. He thinks this organ is of limited use. "I'm not convinced it is large enough to be used as a concert organ." (It has 21 stops.) "HEALEY WILLAN's 'Introduction, Passacaglia and Fugue' does not come off on that kind of organ. We hear almost a caricature of the piece. And Willan detested that kind of organ. Most of the 19th Century music doesn't suit this organ. And much of the French music — Widor, Vierne — wouldn't come off. But for classical concertos, Mozart sonatas, Corelli sonatas, it's wonderful."

From the year 1937, when he made a Toronto debut in the triple role of pianist, organist and composer, Gerald Bales was kept busy as soloist. He toured first as a

pianist, and on one occasion played his own piano concerto with the Ottawa Philharmonic Orchestra, under Dr. Allard de Ridder. He also played with the Chicago Philharmonic.

Nineteen forty-eight was the last year he appeared as piano soloist, but guest appearances as organist kept him travelling across the continent, in the United States and Canada. He has played his organ concerto in Calgary, Winnipeg, Tacoma, Rochester (Minn.) and Minneapolis (several times). It is written for string orchestra and has not been published.

In 1957 the Canadian College of Organists sent him to England to represent Canada at the International Congress of Organists. He played in Westminster Cathedral and, as was his custom in all his recitals, included some Canadian music — Dr. Willan's "Introduction, Pas-

sacaglia and Fugue," and Dr. **FREDERICK KARAM's** "Gigue."

Wherever he held posts as church organist — in Toronto, Calgary and Minneapolis — he became very involved with orchestra and choir. At St. Andrew's Presbyterian Church in Toronto he had weekly cantata performances, and his St. Andrew Singers performed often with a CBC Orchestra.

"We used to put on four-hour concerts, doing Handel oratorios such as 'Joshua,' and throwing in a couple of concertos. You could get away with that 20 years ago, but audiences today wouldn't stand for it."

Victor Feldbrill was one of the players in his Toronto orchestra, and he occasionally let him conduct concertos, thus giving Feldbrill a start as conductor. In

Continued on page 17



Gerald Bales

Publisher thrives on original Quebec music

by Pyer Gingras

At the time when such popular groups as the Beatles or the Rolling Stones started, many young people, craving new musical experiences, followed tradition and got together to start small groups to try their luck. They tried to copy their idols' style and sound, practicing in badly lit, damp and cold basements and unoccupied garages. Some of these budding musicians succeeded in bringing their originality and talent to the limelight, with the help of a few others, like Gerry Plamondon.

It was in St. Hyacinthe, Quebec, that he was initiated to the business that would eventually take over his life. Gerry Plamondon, then 31, was happy to have young people meet at his restaurant. To make them feel at home, he let them take over his basement. A group called the Dots practiced there regularly. A few months later, the Dots met a young man named Bruce Huard, who was willing to join the group. It was the beginning of an adventure.

Plamondon's interest in the group began to take more and more time he used to spend at his restaurant. Soon he had to make a choice: devote himself to music or wipe up the counters. He chose the former. Now the group was called Les Sultans. Their perseverance would bear tremendous success. He then took on **ERIC** and **RENEE MARTEL**. Soon, however, the era of the groups was on the wane. He had to act fast. He left St. Hyacinthe for Montreal where he had already acquired experience as an artist's manager.

Gerry Plamondon held several important jobs in various record companies. He became promotion manager at Trans World, but this didn't satisfy him. He started his own record company in 1971 and decided to stick to a policy he had chosen: to produce or publish only "quebecois" material. He wanted original material, words and music, in order to blend them into a whole which would be representative of his company. At last, in Quebec, there would be a production and publishing company, with a distinctive trademark, a style and a certain something out of the ordinary.

Public response soon followed. Of all that had been produced (about 20 singles and 5 albums), only one single didn't hit the five top spots on the charts. At the very beginning, the company produced an album with Albatros from which was extracted a single with the song "Adieu" that sold more than 70,000 copies. It was the kickoff for Les Productions Gerry Plamondon.

After this apprenticeship, Gerry Pla-

mondon started his own publishing company, **LES EDITIONS KASMA PUBLICATIONS**. He explained: "One can hardly dissociate the production side of this business from its publishing side. Before, it was the publisher who promoted the composer's material. This promotion was done through sheet music. Now it is through recordings. When a producer signs an artist or a composer, he pledges to promote his work. Today, the fastest way available to an artist who wants to make himself known is the record. It can be played simultaneously by 68 radio stations in Quebec alone."

The Albatros hit marked the start of his publishing company. Then Gerry Plamondon took other Quebecers under his wing, such as **JEAN PIERRE MANSEAU** and **DENIS FORCIER**. Also in his stable, the group Octobre hold an important place. But what is most important is that this production manager and publisher has proven that it is possible to do something valid in Quebec, whether it is with musicians, artists, lyrics or recording studios.

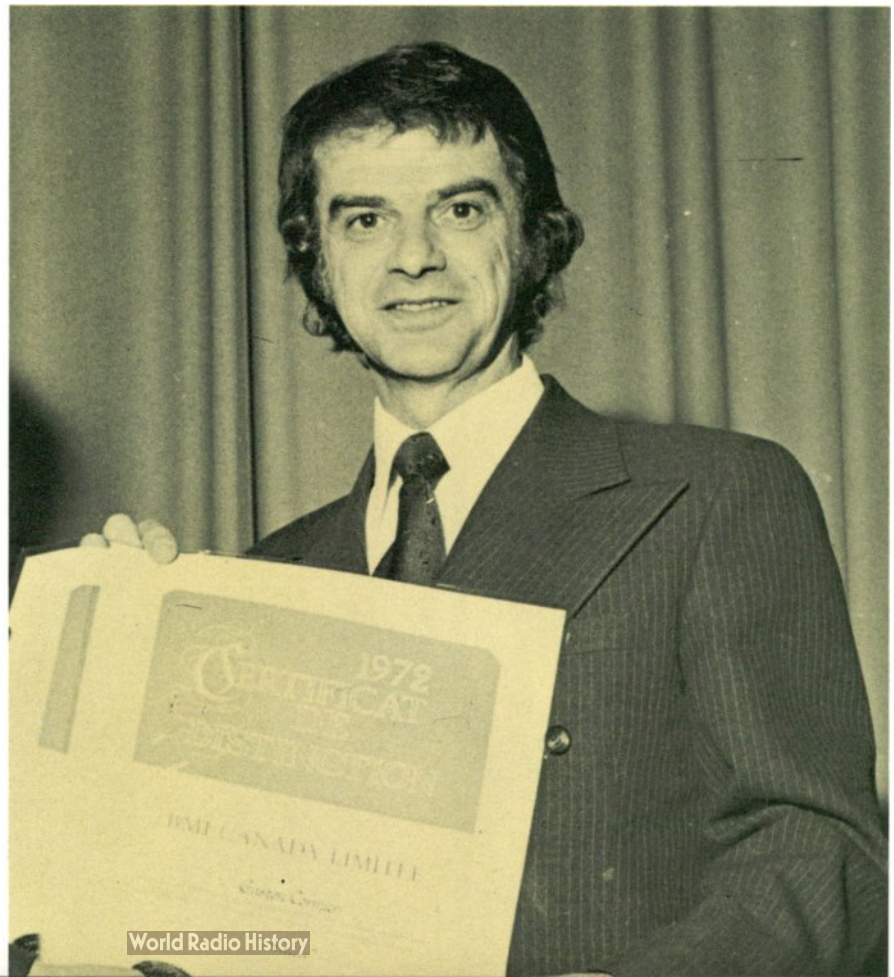
The inner mechanisms of the music industry are complex. At the same time you choose the material, you have to think about the future promotion. Because of his work with les Sultans and his experience as promotion manager, he

made himself known in all of Quebec, especially in radio stations where now he can get in touch with the right man to promote his product.

"There is still much talent to be discovered in Quebec," states Gerry, "but you must not repeat the mistakes of the big companies who sign too many artists at the same time, and then have to let them go. You must follow each artist individually, not sparing your care, otherwise they just become assembly-line products for mass consumption. We never release more than one or two records at the same time, and we plan our promotion campaign accordingly. In the publishing business, our contribution was 45 original titles to the Quebec repertory. Now, with Denis Forcier, I am setting up an English production. In this business you find out quickly that promotion is what supports publishing. And promotion is my speciality. At the same time we protect our artists."

At first Gerry Plamondon was content to establish a dialogue with music. Now he gets some response from it, in a simple, quiet fashion, in a language he understands well. ♦

Pyer Gingras is a journalist with Le Devoir in Montreal.



FRANK MILLS' MUSIC PICKED UP BY BROADCASTERS

by Dick MacDonald

FRANK MILLS has an admirable obsession: quality in everything he writes and performs.

Is it fair to compare him to Bacharach? Perhaps. His forthcoming album — his third — blends Bacharach and Mancini and Coniff with the flavour that has made his music so desirable to broadcast programmers. And that same style — almost clean, contemporary big band — will be apparent as he launches a public appearance tour, the first in a year.

Frank Mills is a self-confident yet humble man of 31. A four-time winner of BMI Canada's Certificates of Honour, he's probably more conscientious and analytical toward his music than many of today's composer-performers. In his own words, he's a perfectionist, not likely to accept anything less than the best. It's a characteristic which the Canadian Radio-Television Commission would not ignore; indeed, Frank attributes a good part of his success to the CRTC regulations on Canadian content. We should have more Canadian music on our radio and television outlets, but it should be of the highest quality; the kind of quality which can fairly compete with music done outside Canada. Mills is striving toward that with his middle-of-the-road stylings.

That his hit "Love Me, Love Me, Love" may sell 300,000 copies around the world would indicate that he may be succeeding. It was a simple song, quiet and romantic, but it caught fire; in Canada alone it sold 75,000.

Mills, who "never wanted to be a singer, really," is a native Montrealer. Two years ago he married Carol and they since have welcomed a son, a brother to two daughters she had by a previous marriage. She's from London, England, and is "my greatest fan."

Mills has his own publishing company, **NORTH COUNTRY MUSIC**. He goes into his home studio at 9 a.m. every day — unless there are other commitments — and starts composing and arranging.

"I think I have a million dollars at home in my drawer, in terms of music. There's no way of knowing how soon, if ever, that will materialize. I've written 250 songs, I guess, and certainly 25 of those would be potential money-earners, depending on the artist I take them to."

For Frank Mills music has to be, deep down, fun. He wants his audience to enjoy a song or instrumental, and he wants to know they're having a good time, as was the case in major concerts at Place des Arts in Montreal and the Canadian National Exhibition in Toronto.

While it has to be fun, music also is a business. It means dollars and cents, and Frank brings to the industry that knowl-

edge. After studying music at McGill University in Montreal he worked with Union Carbide and then went into real estate to "learn what it's like to work for yourself and to get a broader experience of how business works — the economics, dealing with people, the whole gamut. Certainly music has a romantic touch to it, but basically it isn't that much different from other commercial enterprises."

The business experience was invaluable as he broke out on his own. Mills backed a small club group for a while, spent a year and a half as pianist with The Bells, and paid for his first album. Polydor handled the distribution, as it did for his second. The third album, again financed by Mills at a personal cost of \$12,000, is expected anytime, if indeed it has not been released by publication date.

This third LP, recorded at the new Tempo Studios in Montreal and for the most part using "my faithful musicians, who have stuck by me," will demonstrate to the public that Frank Mills has not been idle this past year, despite the lack of public performances.

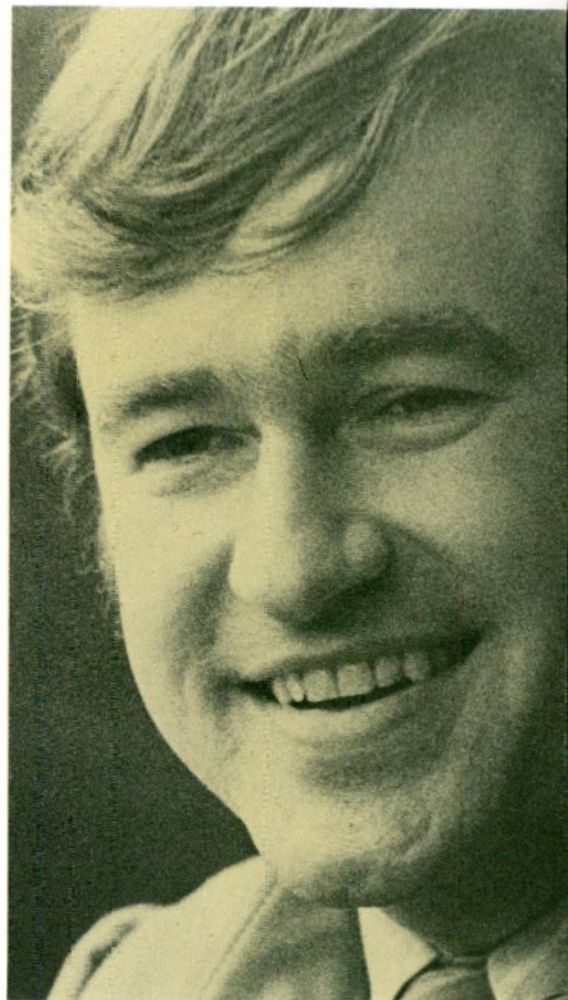
With him on 11 tracks is a 28-piece ensemble. He plays piano, organ and harpsichord and sings. He wrote the material, conceptually, as if it were to comprise a half-hour television package. And, in fact, that may not be so unwise. Mills, who was a musical entrepreneur in his early days and handled all his own contracts and bookings, has lined up Toronto's Jack Thompson for management responsibilities. And one of the lucrative areas Thompson is investigating is TV specials. Abandoning the administrative side has amplified a turn in Mills' career and allows him the time to devote to his *raison d'être* — music.

The days of Frank Mills the teenybopper singer have ended, despite the success of his revival of **Rick Nelson's** "Poor Little Fool." "You have to keep developing, evolving," he says. One of the reasons he parted company with The Bells — no hard feelings, at all — was the lack of creativity, let alone spontaneity. "You need time after a concert or show to sit back and evaluate what you've done . . . to correct the mistakes. That's almost impossible on a night-after-night schedule."

Frank, whose parents died while he was a teenager and which undoubtedly helped create his independent spirit, may have to take an apartment in Toronto when the performing activity increases. But Montreal will remain his home; he'll commute in order to maintain a reasonable domestic homefront.

With an income that can fluctuate between \$10,000 and \$100,000 ("really, the sky's the limit, if you work"), Mills

sees Canadian music as a blossoming industry, much as was oil 50 years ago. "It's an infant, and we can only go forward . . . hopefully, and I don't mean this in a harsh way, our music critics will mature as the music matures, because just now most of our print media music reviewers don't seem very aware or analytical. Radio and television, on the



Frank Mills

other hand, have been very good to me."

That radio and TV have been good to Frank Mills is due, in part, to the Canadian content regulations from the CRTC. Largely, though, one must suspect that it is the nature of his music which attracts broadcasters' attention. And surely it is the nature of the man himself, because he's such a likeable sort, with that twinkle in his eye and a song on his mind. ♦

Dick MacDonald is editor of Content magazine.

Harold Moon ends 26 years as head of BMI Canada Limited

Editor's note — Wm. Harold Moon retired as Managing Director of BMI Canada Limited the end of 1973. He remains a member of the Board of Directors and will be available for consultation. Harold set up BMI Canada 26 years ago to serve this country's music creators. He was involved in the music business even before that and over these many years has, just by being himself, unconsciously carved the cornerstone in this industry. We at BMI Canada may be a bit partial and we know that, so we have gone to the music industry itself for its feelings about Harold. As a tribute to him we print, without his prior knowledge, the following statements from music creators and publishers, entertainment personalities, from the business men who run this industry, and from people who work behind-the-scenes to make Canadian music successful at home and abroad. We at BMI Canada join the following people and your many other friends, Harold Moon, in wishing you a long and relaxing retirement. You've put us on the right track.

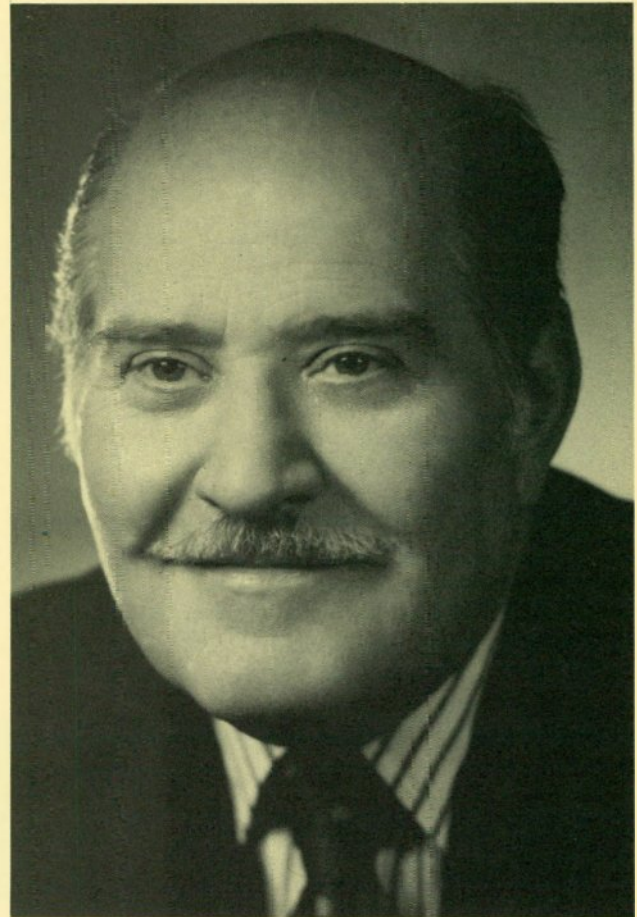
**George Taylor
President,
Rodeo Records Limited**

Perhaps I am a prime example of Harold Moon's foresight and faith in human beings. Demobilized from the Indian Army in 1947, after spending 17 years in India and China, I returned to Canada with little knowledge of how to adapt myself to civilian life.

My main hobby through the years had been songwriting and someone had mentioned that Harold had set up offices in Toronto for BMI, which incorporated a music publishing company. So, with a rather nervous gait I entered the then small office of Mr. Moon, with a smile from the ageless Betty Layton. That Harold even condescended to look over the lyrics I ushered from my brief case made me even more nervous but it was with a light gait that I left his office — he was impressed and later provided a collaborator in **RAY CALDER**.

The years have passed and for Canadian music he has been a true guide and philosopher and for me a wise counsellor and friend.

After all, if it had not been for Harold I would not have found my niche in life by following his footsteps for Canadians with Rodeo Records and its affiliated music publishing companies. And so Harold, may your retiring years be as comforting as your many memories!



Gilbert A. Milne

Wm. Harold Moon

**Jack Miller
Radio-TV Critic
Toronto Daily Star**

I've always liked Harold. He's the antithesis of the Hollywood-fiction version of the artist's representative. In a business that's all money and competition at heart, he's managed to remain that big, smiling, quiet, genial presence, while still getting his growing list of clients a growing slice of the broadcasting pie. Singlehandedly, he's turned the term "moon-faced" into a compliment in Canada, a point that other English-speaking countries just wouldn't understand.



Walt Grealis
Publisher
RPM Weekly



How do you write a brief, meaty piece on Harold Moon, the Big Daddy of Canadian music? Do you mention the half ton of ashes behind his desk when he was helping pay Cuba's national debt (he's off cigars now), or how about the lawnmower he gave his Dad on the elder Moon's recent ninetieth birthday?

Harold Moon has contributed to the success of many in the business. It was back in 1953 when he first encouraged me to publish RPM, so I can reflect over ten years of a very close association with a man of immense warmth and generosity.

While most were interested in building a future for themselves, Harold Moon found himself too busy looking after a gawky, ugly, unwanted child — the Canadian music industry. Through gentle prodding and having overcome many obstacles, the music industry has now become a beautiful happening of our time. Much of this success is due to the unselfish endeavours of Harold Moon.

Sit down with him — if he's got the time, and let him take you on a trip through a very interesting time in our history. Retiring . . . Not Harold Moon. Perhaps now he will have the opportunity to put down his experiences in book form — a national necessity.

Johnny Cowell
Performer, composer and owner of
Marwood Music



Harold Moon is one of my best friends and I am very proud to have been associated with him during the past 20 years. He has contributed more to popular music in Canada than any other person. If I were to relate some of the amusing things that have happened during my friendship with Harold, "I Could Write a Book."

Speaking of song titles, a good number of the song titles I've been clever enough to have thought of over the past 20 years have been Harold's. It was also Harold who realized that I didn't know a trumpet solo from a piano solo. After one of my trumpet instrumentals wound up as a piano recording by Floyd Cramer and one of my piano solos was recorded as a trumpet solo by Al Hirt, Harold would call and say, "Floyd Cramer has a session coming up so why don't you write him a trumpet solo," or if it were Al Hirt's session, Harold would suggest I write Al a piano solo.

Fortunately Harold will still be associated with BMI Canada, which makes me happy. It wouldn't be the same if he weren't around to tell me "the melody is good but nobody is going to record a song with a title like that."

Thanks Harold.

Sam Sniderman
Sam the Record Man



It has now been some few years since Harold Moon and the BMI offices moved out of downtown Toronto. And I have still not gotten used to Harold not holding court on Yonge Street in the afternoon. All the difficulties of the Canadian composer, all the troubles of the Canadian music scene, all the actions that should be taken were stated and solved by both of us in conversation — as long as I was content only to listen. That Harold Moon is opinionated and loquacious is a fact. That Harold Moon is correct, sincere, imaginative, concerned, and can intelligently appraise

a situation is also a fact. Facts which would be faults in others are assets in Harold Moon.

I don't ever remember being with the man that I didn't feel like a song. Not to sing, not to write, not to hear, but surrounded with. His smile, his cigar, his personality impregnates each meeting. His philosophies so natural and true Canadian, that chauvinism becomes an actuality instead of a task.

Harold Moon's great sense of humour about others and himself he tells so well, as he relates how in his early performance years on radio, his ego was shattered each week when after his programme of popular music, the announcer introduced the following classical concert as "now for a half hour of good music". So, I feel about Harold Moon's retirement.

God bless you and keep you well Harold Moon. Thanks to men like you.

The best is yet to come.

Aurèle Pelletier
Vice President
Télé-Capitale Limitée



Your 26 years with BMI Canada Limited contributed to its growth. The skills you demonstrated in the administration of this organization show that you have all the attributes of a leader that had earned respected friendship from all in the radio industry.

This is an achievement that shows the mark of a superlative man.

Accept my congratulations for a well-rounded career and my best wishes for the coming years.

Karle Hodsin
President,
Empire Music Publishers Limited



Burlin

I have always considered Mr. Harold Moon a personal friend because of his sincere personal interest in and activities that have taken place in and with **EMPIRE MUSIC**. I recall the first days of Empire Music. I received a continued inspiration and encouragement from Mr. Moon. If it had not been for the efforts of Mr. Moon, we would not have succeeded in bringing our song "Bluebird On Your Windowsill" to such popularity it obtained in the years 1949-1950. Whenever I needed any help or advice throughout these years, the first person I contact who has a world of knowledge and gives so freely is Mr. Moon. I

think he will be missed in so many ways, but I also think he cannot hide in a cave — I think the industry will continue to search him out and partake of the ideas and knowledge he has available in a mind with such a memory.

Hugh Joseph
Former General Manager,
RCA Records (Canada)
retired in 1961 after 40 years with RCA in Canada



I have known Harold Moon for all of the 26 years that he has been Managing Director of BMI Canada Limited, and even beyond that. Throughout this span of years he has been one of the men of the music industry that I, like so many others, could call a friend, even if we happened to differ at times about some matters. I cannot comment on his work with music publishers, but viewing his career from the perspective of a record manufacturer, I believe one of his greatest contributions has been the patience and encouragement and guidance he has given to Canadian songwriters and

composers of music of all types.

It has been my honour to have been associated with Hal during this long period.

J. Stuart MacKay
President,
Selkirk Holdings Limited



Ashley & Crippen

Does anyone know when they first met Harold Moon? I have been thinking about just that for the past few days and no sooner do I get a fix on a particular occasion — it could be in the west, or in the east, or somewhere in the United States — and zap, my memory takes me back another two or three years. Was it during the war, or before the war when Harold was booking bands and writing music in Montreal? They tell me he played drums in those days about as well as he plays golf. Then came the war, and for Harold an important role in Ferry Command, following which he turned to

his first love (apart from his wife Vera, that is) — music, musicians, publishing, and just being Harold Moon.

So, perhaps it really doesn't matter when we first met . . . for what really counts is what Harold has accomplished to date, for in terms of establishing international recognition of Canadian music, authors, composers, musicians, and talent generally he has simply made one of the greatest single, one-man stands in the history of the Canadian music industry!

Where he found time to develop his talent as a gardening expert must forever remain a mystery to all, with the possible exception of his charming wife . . . so, it is a great pleasure for me to join with his many friends at all levels of our industry in saluting one, William Harold Moon, on the occasion of his retirement from a company that has been so near and dear to him for so many years, namely, BMI Canada.

Son of a printer . . . that makes him some kind of printer's devil, Harold moved on the right side of the angels sometime ago, and I feel that somehow the future will be good, for his interest in music will carry on first, last, and always . . . which is as it should be!

T. J. Allard
Communications Consultant,
The Canadian Association of Broadcasters



Karsh

Very few people can command both respect and regard at the same time from everyone in several industries, especially those with such strong personalities and diverse interests as in broadcasting and entertainment. Harold Moon did just that. Perhaps it is his unflinching good humour, even temper, his readiness to listen and his admirable capacity to always be available as the true and steady friend in another's need.

Robert H. (Bob) Hahn
President,
Laurentian Music Limited



Koraen

With the retirement of Harold Moon, not only will BMI Canada be losing its first and only Managing Director, but an era will come to an end in the music business in Canada. Harold is a close friend and has been for more years than I care to remember.

Canadian writers and publishers will never be able to repay him for what he has done for their music, both here at home and around the world. He "believed" when there was nothing to believe in — he crusaded for a cause that barely existed.

Harold started at day one and leaves behind a growing, vibrant, healthy organization, dedicated to the furtherance of Canadian music. He has built wisely and well and BMI Canada is fortunate to have his wise counsel available to them after he leaves.

If Harold was to spend just one day with each friend he has made along the way, he'd have little time left to worry about what he will do in his retirement years. We must always remember what he has done for those of us involved in Canadian music and we must never forget this warm, gentle and kind man.

Harry J. Boyle
Vice-Chairman,
Canadian Radio-Television Commission



Robert C. Ragsdale

My first name is Harry. I've known Harold Moon for 30 years or so. He has always called me Hal. That's okay. But he also insisted that my printed name, as in letters, BMI Canada invitations, and so on be spelled Harold.

No amount of persuasion ever managed to change that. What does that indicate? Harold Moon made up his mind, and the simple matter of baptism couldn't change it.

That's good! It took that kind of rock-hard intensity for anyone to have persisted in the cause of Canadian composers, lyricists and performers.

Harold Moon also persisted in

the face of that strange Canadian capacity on the part of many "movers and shakers" to support the cause of Canadian expression ardently until it cost effort and resources.

It has changed. Harold helped change the situation without high pressure. Remember him at CAB conventions? He was usually sitting at the main point of traffic, smiling as if he had just won a high-odds bet. He wasn't pushing songs. He was helping people, for one thing. A lot of people who found jobs because Hal passed the word along can testify to that.

I bless him for what his annual dinners did to establish social rapport amongst broadcasters. I hope weight-watchers and broadcasters' wives will forgive him for what those bashes did to waistlines.

BMI Canada please note. My first name is Harry. You can correct your list now. I rather liked being called Harold as long as the big fellow with the "solid gold" heart was around, but now that he's going I'll keep the incident as another pleasant memory. So here's wishing you luck **HARRY MOON!**

Charlie Edwards
Retired General Manager,
Broadcast News Ltd.



Harold was a godsend to us in the news business because he was always ready to clarify for us any news matter relating to the music industry. Usually he was accessible and invariably good-humoured in giving us the benefit of his vast knowledge of the music and entertainment fields.

For me personally, Harold was a friendly and interesting companion on the many occasions our paths crossed.

In extending congratulations on his valuable contribution to music and broadcasting, I welcome his forthcoming advance to join me in senior citizenship. I hope fervently

that we both have many years to enjoy retirement.

Duncan S. Sandison
Copyright Clearance Officer, ESD,
Canadian Broadcasting Corporation



Having known Harold Moon for a number of years, I realize that he is not the kind of man who simply "retires". He will always have some involvement in music in Canada though he may give up the reins at BMI Canada, and I am happy to know that he will still be available there as a consultant. Harold is one of the nice people in the industry and I sincerely wish him well in his "retirement".

Marcel Quimet
Vice president, Special services
Canadian Broadcasting Corporation



Capital Press

I have known Harold Moon for at least a quarter of a century, since the time I was a member of BMI Canada Limited Board of Directors with Ernest L. Bushnell and Charles Jennings. I have always found in Harold an eager and devoted associate. Our contacts were always enjoyable due to his acute sense of humour. I join his numerous friends in wishing him a long, easy and enjoyable retirement.

MUSIC IN CANADA

Music written and recorded by members of the Brothers Bogaardt Expansion was used for the half-hour Alberta Government documentary "Alberta On the North Side." The film, created by Canawest-Master Films Ltd. in Calgary, won the Gold Camera Award for the top industrial documentary in North America at the U.S. International Film Festival in Chicago last summer. Two songs in the film were written by **BILL BOGAARDT**, leader of the group, and his brother, **BEN**, who has left the foursome. Tom Paproski has taken his place and joined Bill and brothers Rick and Archie.

The Bogaardt Brothers are a nightclub touring group and have performed internationally. The film score was their first and because of the film's success and its international distribution requests for additional scores have come in.

"It was her singing the customers came to hear and she didn't disappoint them," commented Olive Collins in *The Toronto Sun* following an appearance by **GLORIA LORING** at the Royal York's Imperial Room in Toronto in October. Gloria shared the bill with comedian Myron Cohen.

Gloria has appeared on 32 *Merv Griffin Shows*. She has appeared on almost every major television show in North America and England and has done concerts with Bill Cosby, Red Skelton and Bob Hope.

Vancouver is buzzing about a Toronto singer who's moved to the West Coast. Bob Smith writes of **ALEXIS RADLIN** in the *Vancouver Sun*: "There's talk of an album coming out soon and, recalling what I heard in the Nucleus coupled with the honesty and charm of this young lady in off-stage conversation, I hope it's successful." And from Don Stanley, also in the *Sun*: "Alexis' original material is most impressive . . . she is a wonderfully soulful singer . . . emotional, moving voice were suggestive of one of those vanished big mommas of the blues . . ."

Miss Radlin is managed by Jack Herschorn of Herschorn Productions in Vancouver.

WALTER OSTANEK and his band are featured every Wednesday night on CKCO-TV out of Kitchener, Ontario. The show features guest artists in the country and polka fields and Walter asks that anyone interested in appearing write to him at 41 Geneva Street, St. Catharines, Ontario. Shows are taped Monday evenings in Kitchener.

GLEN McCABE from Winnipeg is the first artist to be released on the new Ionna Records label out of that city. Glen wrote both sides of his single: "Maybe It's The Way You Move," a country-folk number, and "Even in Your Darkest Hour," more toward MOR.

CHAD ALLAN moved to Kingston, Ontario, in November, in time to see the re-release of "Dunrobin's Gone," but this time with a faster beat. "Prairietown, Midwest City," is the other side of the single, on GRT. Chad's recording another solo album in Toronto early this year and, to quote the artist-composer, it should "surprise a lot of people." Chad's credentials are impeccable, another reason to make the waiting difficult!

ALEXANDRE ZELKINE of Montreal sings in French, English, Russian, Hebrew and Yiddish on his latest album, "Pessimiste" recorded by United Artist. His material ranges from traditional folk to underground music and **GILLES VALIQUETTE** and Richard Seguin worked on the recording sessions with him.

"The Winnipeg Song" by **DARRYL TORCHIA** was picked from 43 original songs as the top entry in the CFRW Centennial Composer's Club Contest. Darryl was awarded \$1,000 courtesy of Kiewel-Pelissier Breweries Ltd. and the composition has been submitted to the Winnipeg Centennial Celebrations Committee for consideration as the official Winnipeg Centennial theme song. Winnipeg celebrates 100 years this year.

DAVID WARRACK of Toronto was in Vancouver in December to record a comedy album for Studio 3 Productions there. Release date for the album was not set at press time. Warrack, known across the country for his musical comedies, wrote all the material for the album.

Vancouver interests are considering producing Warrack's "Being Crazy Is Fun," retitled "A Little Bit of Happiness."

It is expected that the Young Peoples' Theatre group of Toronto will produce "After the Ostrich" at the Ontario Science Centre next summer.

MOE KOFFMAN's third album follows the pattern set with his earlier jazz/rock interpretations of the classics. "Master Session" was released by GRT in November and includes Moe's treatment of works by Grieg, Bartok, Mozart, Debussy and Berlioz.

The quality and sound of this album should guarantee it airplay and the appeal of the material is sure to find it a place in libraries of serious- and lighter-music lovers alike.

OLAF SVEEN had an album of Scandinavian and American Christmas melodies released on the London label in time for Christmas sales: "Olaf Sveen plays Christmas Music." Earlier his "Greetings from Western Canada" with 11 original compositions was released in both album and tape form.

HERBIE HELBIG was awarded the Yorkton Award for best music during the Yorkton International Film Festival in Yorkton, Saskatchewan, in mid-October. Helbig composed the background score for Cameron Graham's *First Person Singular, Pearson — The Memoirs of a Prime Minister*, produced by the CBC and a highlight of the network's television schedule last summer. Four CBC-TV programmes won a total of five awards.

Hebig also received a Canadian Film Award for the music he wrote for a segment of the Pearson series.

Calgary country fiddler **ROY WARHURST** has had his British debut album, titled "Country Feeling," released by Hit Records. It was recorded in Nashville. Warhurst was in England to tape BBC television shows with **George Hamilton IV**. The two had worked together previously at the Calgary Stampede. He completed television dates in Amsterdam and Halifax and returned to Britain this fall for a brief tour of concert dates.



Cornelia Boucher

CORNELIA BOUCHER is a 23-year-old beauty from Arichat, Cape Breton, whose first album has been released on the Fundy Records label out of Sackville, New Brunswick. Titled simply "Cornelia," the album contains a number of Miss Boucher's own tunes. She's completely bilingual and writes as well as performs in both English and French. Backing her on her first album are members of New Breed.

R. HARLAN SMITH's second GRT album, "I Remember Love," was released last fall and contains all-Canadian material. Writers represented are Smith himself, **DICK DAMRON**, **BOB RUZICKA** and **GARY FJELGAARD**. GRT released "I Remember Love" from the album as a single in early October. "Just One Night of Love" should be out any day.

Smith, along with other interests, has formed Royalty Records of Canada Ltd. out of Edmonton. The first three artists on the label are Wayne Vold (an album out in November); Cheryl Keyla (first release, her own tune "Singer in the Band"); and Whitehayes MacKenworth — **JOSEPH SUPPLE** — (a country singer whose first single "Mr. Highway" was released in November).

Harlan Smith and his group Common People perform throughout the Edmonton area and Smith has been featured guest on a number of television shows this winter.

Country Music artist **JOE ST. DENNIS** lives in Orangeville, Ontario, and works for American Motors. On weekends you'll find him performing, often including his own material. Joe records for Sound Canada and his most recent single release is "Oh Boy" on the Vintage label. His first album, on the Periwinkle label, was scheduled for release at year-end and is titled "Joe St. Dennis Sings." Two of his own tunes are included on the LP.

"WALKING" **BEN KERR** wrote "Forgive Me Diane" for artist **KEN STAPLEY JR.** and the tune has been released on Sparkle records. "A" side of the record is a tune by Stapley himself, "Words Don't Have a Meaning."

STAN ROGERS was into folk when last you heard about him. If you've tuned in to his new single, "Passed Fifty," on the Vanguard label (distributed by Ampex in Canada) you'll know he's an all-round contemporary writer today.

Stan signed with Vanguard in the U.S. last summer and the label has guaranteed four singles the first year, along with simultaneous release both sides of the border.

Sessions were produced by **PAUL MILLS** at Eastern Sound in Toronto.

JIM EVANS, formerly of Kitchener, Ontario, left Canada in June, 1972, for England "in the hopes of enlarging my writing and playing capabilities." Six months later he joined McGuinness-Flint, the British rock group formed three years ago by Tom McGuinness and Hughie Flint. Since his joining, the group has toured the British Isles, Scandinavia and Germany.

They've had extensive airplay, states Evans, with their "Rainbow" album and single of the same name, on the Bronze label. Jim plays guitar, pedal steel and sings. Last fall the group toured Great Britain with the Incredible String Band and in December toured Germany, Holland and Austria with Uriah Heep. This year should see them in North America for the release of their album here.

U.S. syndication of the Irish Rovers' CBC-TV series is expected early this year. The international breakthrough of this popular fivesome has been progressing rapidly since last summer. They visited England and Scotland where they taped four television shows and appeared as guests on the BBC; September found them touring Canada and the United States and January and February will find them in Australia combining concert and television dates. Next spring they will visit the Canadian armed forces in Germany and Cyprus.

The Irish Rovers' second album on Potato should be out in January. Titled, "Emigrate! Emigrate!", it was produced by Dennis Murphy. The single "The Gypsy" was released in November.

WILL MILLAR has completed his book, "Children of the Unicorn," and McClelland and Stewart Ltd. has set a publication date of March 17.

DICK DAMRON's Columbia album "Countryfied" has been released in Germany and the Alberta country artist toured that country last fall under the sponsorship of the Alberta Government. In Toronto he recorded at RCA Studios. Sessions included original cuts and were produced by **GARY BUCK**.

Damron visited Toronto for personal appearances as well and in Hamilton, Ontario, taped two shows for the new **George Hamilton IV** series. He has signed for two guest spots on the new Global Television series *Goodtime Country*.

CHUCK WILLIAMS and **DON GRASHEY** of Gaiety Records thought of the name **LANCE YOUNGER** for an artist more than eight years ago. They sat on the name until the right person came along. And that person is **RON BABICH**. His first single on the Gaiety label is "She's My Woman," backed by "I Have Lost my Life Companion," both co-written by Babich and **GEORGE PETRALIA**.

The members of the Montreal rock group Man Made explain what they're attempting to do on their first album, also titled "Man Made." They have "molded a new definition of music without metal, distortion and without over-amplified non-musical theatrics." The material on the album was written by the two writer-members of the group, **BILLY LEDSTER**, vocals and piano, and **JEAN RANGER**, organ, synthesizer and backing vocals. Four of the five members worked together previously, in the 10-member group *Illustration*.

PAT ROSE came to Toronto from Vancouver in late October to tape the *Juliette Show* for CBC-TV and while in town had time to drop into *The Music Scene* office to outline his plans for a musical revue. A book and lyrics for "Jubalay" were written by **MERV CAMPONE**, another West Coast writer, and Pat is composing the music. **ED HENDERSON** from Burnaby is musical arranger. Pat hopes to have the show open in Ottawa next summer.

The Easternairs work out of Perth, New Brunswick, and are headed by **GENE E. SWAZEY**. He and group member **LYLE MILLAND** are the composers in the foursome. The group has "A Fool Like Me" and "Welcome Home to Heartache" on the market at the moment and their latest album is on the Audat label, titled "A Touch of Tobique."

The Easternairs have played most of the major clubs in the East, from Gaspe to New Glasgow.



John Hayman

JOHN L. HAYMAN is the leader of Canadian Zephyr and has written both sides of the group's three singles to date. Both sides of one single, "Leaving Blues" and "My Sweet Caroline," released on the Bronco label, hit the Canadian country charts last summer. Hayman has signed with **ZEPHYR MUSIC** and his most recent compositions, "Loving My Lady," backed by "Toronto City Blues," were released in November. Next will come the group's first album, "Bringing the House Down," including nine Hayman originals.

Hayman is responsible for composing most of Canadian Zephyr's material, for arrangements, lead and acoustic lead guitar, harmonica, five-string banjo, mandolin, dobro and lead-singing and harmony work.

Two of Hayman's tunes, "Michigan Sand" and "Road of Faded Dreams," have been A sides of singles released by Harvie Howe, on the Bronco label.

Edward, Harding and McLean (**DON EDWARD OWEN**, **BILL HARDING CANDY** and **BILL MICHAEL McLEAN**) returned to Toronto for a number of club dates following their week-long college tour in the Eastern United States in early December. They'll return to the U.S. for another month of touring in January.

CONCERT

The CBC commissioned **ANDRE PRE-VOST** to write a mass for the Toronto Mendelssohn Choir and on November 5 "The Choir Within the Choir," made up of 100 singers from the main choir of 190, gave the first performance, at St. James Cathedral in Toronto. Harvey Chusid reported in *The Toronto Star* following the premiere: "... 'Missa de Profundis' revealed no small measure of artistic imagination."

He continued, "In this work, the regular prayers of the Mass are preceded, accompanied or followed by the text of the De Profundis (Psalm 129), a prayer of supplication. The latter is whispered, murmured or spoken aleatorically, while sections of the Mass are sung or spoken in rhythm. It is a dark, almost threatening composition which alternates passages of demoniac passion with those which are disturbingly cryptic and atmospheric."

"God the Master of This Scene" by **HARRY SOMERS** was included on the same programme. CBC taped the concert for later broadcast.

VIOLET ARCHER's "Symphony No. 1" received its world premiere on November 11 by the CBC Vancouver Chamber Orchestra conducted by John Avison on the CBC network. On November 18, another early work by Miss Archer, "Tone Poem" for orchestra, was given its Canadian premiere by the Atlantic Symphony Orchestra conducted by Kenneth Elloway on the CBC network from Halifax. The latter was originally premiered in the United States by the Oklahoma City Symphony conducted by Guy Fraser Harrison.

Miss Archer's "Episodes" was premiered on November 18 in a program on the University of Alberta campus. The concert was one of a series titled "Explorations."

Three concerts at the Edward Johnson Building, University of Toronto, were planned to inaugurate the Concert Hall Organ recently installed there. The world premiere of **MIECZYSLAW KOLINSKI's** "Encounterpoint" for organ and string quartet was given during the second concert on November 11. The performance was given by organist William Wright and a faculty string quartet: Lorand Fenyves and David Zafer, violins; Victor Martin, viola; and Vladimir Orloff, cello.

Critic John Kraglund of *The Globe and Mail* called "Encounterpoint" "a work that somehow established a relationship between an abstract chromatic theme, in the first half, and a Crimean folk song, brilliantly scored by Kolinski."

"Concerto for Bassoon and Orchestra" was written by **ROBERT TURNER** for George Zukerman and on September 15 the latter performed the work for the first time, in the Queen Elizabeth Playhouse in Vancouver with the CBC Vancouver Chamber Orchestra. The premiere was given during a CBC Festival of Music concert and taped for later broadcasts.

The work is in four movements and tightly written within the sacred and secular forms of the Baroque period.

Critic Ray Chatelin reported in a Vancouver paper following the premiere: "... and while indeed showing to good advantage the Zukerman skills, it was also a fine piece of music in its own right. It should be a challenge to any bassoonist looking for a work to test his skills... He (Zukerman) intends touring Europe during the coming season and the Turner work will be one of his principal repertoire selections. With the demands on Zukerman and his instrument that the concerto makes, there's not much doubt that the soloist will make his mark."

Composition competitions announced in Canada through the Canadian Music Centre include: International Gaudeamus Composers' Competition, Gaudeamus Foundation, P.O. Box 30, Bilthoven, The Netherlands, deadline January 31; 12^e Concours International "A. Casella" de l'Academie Musicale de Naples (piano and composition), Via S. Pasquale a Chiaia, 62, 1-80121 Napoli, Italy, deadline March 15; 5th Schnitgerprijs Zwolle 1974 Composition Competition (for organ solo), Secretariat, Emmawijk 2, Zwolle, The Netherlands, March 31 deadline; International Composers Competition—Stroud Festival 1974 (composition—duo; tenor voice and classical guitar), Lenton, Houndscroft, Stroud, Glos. GL5 5DG, England, April 30 deadline.

The World of Music, the quarterly journal of the International Music Council, is available to interested persons for \$10.00 a year. Subscription is by no means limited to member organizations of the IMC. Subjects covered on a regular basis include contemporary and traditional music, musical education in all its forms, criticisms, premieres and competitions. The publication can be obtained by writing to Schott's Söhne, *The World of Music*, 65 Mayence, Weihergarten, West Germany.

UDO KASEMENTS, with the assistance of his students at the Ontario College of Art, produced the first step in an inter-community/city/continental network of expression. The OCA community provided the core of the artistic input and following sessions will include the city of Toronto, then the country, and finally other countries.

The initial session of *Timetrip '13* (a celebration of the 60th anniversary of 1913), included talks, visual art, and first performances of two of Kasemets' avant-garde works: "La Crasse du Tympan" and "Elaborations on Musical Erratum of Marcel Duchamp." The second session, *Contemplations of Spontaneous Sounds and Semantic Systems*, included the first performance of "Wordmusic" by Kasemets, on November 7. The work will be repeated at further sessions and will eventually be performed simultaneously by those taking part internationally.

The final session of the first encounter, *Celebration of Joyful Noise and Condemnation of Harmful Noise*, saw the first performance of "Mikemusic" by Kasemets during a session called *Deadly Deafening Decibels*. "Music for Everything," Kasemets' tribute to Luigi Russolo, performed by the creator and Bill Fontana, ended the first phase of this 26-week project.



Canadian Music Centre supports International Library Network

by Keith MacMillan
Executive Secretary

Hundreds of Canadian musicians call on the Canadian Music Centre every year for a wide variety of information concerning music in Canada, including, of course, Canadian music. But we also deal with many requests from musicians outside the country. Foreign musicians use the centre frequently.

This works, or can work, both ways. There is now a network of some 20 Music Information Centres. Their representatives meet every year (under the banner of the International Association of Music Libraries) to compare notes on fund-raising, information gathering and so on, as well as to undertake various projects

(mostly mutual exchanges of new music and concert groups; a current project is to compile an international directory of "new music" groups and musicians).

The primary business of these centres is to promote the new music of their respective countries, as well as to act as a national information and contact agency. Since 1962 the Executive Secretary of the Canadian Music Centre has been the Secretary of the international MIC group, so there is a good working liaison between the CMC and other centres. Currently the member countries are Austria, Belgium, Canada, Czechoslovakia, Denmark, Finland, France, West Germany, Great Britain, Holland, Iceland, Israel, Italy, Norway, Poland, Portugal, Sweden, Switzerland and the U.S.A., with Yugoslavia about to be admitted to membership, and possibly Hungary as well.

Three years ago the Canadian Music Centre prepared a more detailed listing of the different functions, organization etc. of each MIC member, subsequently published (in English only) in *Notes*, the quarterly journal of the Music Library Association of the U.S. Reprints are still available free from the CMC.

So if you would like to know more of the music and musical life of any of the countries listed above, particularly if you are planning to go abroad and would like some sources of contact with musicians in those countries, the Canadian Music Centre would be pleased to help put you in touch with the relevant music information centres. The more our musicians develop contacts and close ties with their colleagues abroad, the more foreign musicians will take an interest in the musical life of Canada. ♦



Studio Lausanne Inc.

The Montreal offices of the Canadian Music Centre, headed by Louise Laplante, are officially open for business. Shown at the formal opening are, left to right: Mrs. Papineau-Couture; **JEAN PAPINEAU-COUTURE**, president of the centre; Mrs. Laplante; Agathe Proulx, the centre's secretary-librarian in Montreal; Ronald R. Napier, a director of the centre; Keith MacMillan, Executive Secretary of the centre.

**NEW WORKS ACCEPTED INTO THE LIBRARY OF THE CANADIAN MUSIC CENTRE
FROM SEPTEMBER 1 TO NOVEMBER 15, 1973**

UNPUBLISHED WORKS/OEUVRES INEDITES

Opera/Opéra

- ARCHER, Violet
Sganarelle (1973)
(A one act comic opera)
9 soloists, orchestra
- FORD, Clifford
Hypnos (1972)
(Lyric drama. Text by Kenneth Peglar)

Orchestra/Orchestre

- BARNES, Milton
Concert Overture (1973)
- HEALEY, Derek
Serenata for Strngs, Op. 24b (1968)
- LORRAIN, Denis
Arc (1969)
string orchestra
Polyphrase (1973)
- MORAWETZ, Oskar
Sinfonietta for Strings (1964-rev. 1968)
Reflections After a Tragedy (1969)
Psalm for String Orchestra (1972)
- PAPINEAU-COUTURE, Jean
Obsession 1973
- PREVOST, André
Chorégraphie I (1973)
(... Munich, septembre 1972 ...)
- TWA, Andy
Symphony
- WILLAN, Healey
Centennial March (1967)

Orchestra with soloist(s)/Orchestre avec soloiste

- BEECROFT, Norma
Improvvisazioni Concertanti No. 3 (1973)
solo flute, timpanists, orchestra
- DAWSON, Ted
Concerto Grosso II (1973)
piccolo, oboe, clarinet in E^b
trumpet in D, cello, orchestra
- DOLIN, Samuel
Isometric Variables (1957)
(Bassooneries in Free Variations)
solo bassoon, orchestra
- KLEIN, Lothar
Design for Percussion and Orchestra (1970)
- MCCAULEY, William
Concerto Grosso (1973)
solo brass quintet, orchestra
- MORAWETZ, Oskar
Two Preludes for Violin and Orchestra (1968-
rev. & orch. 1972)
Improvisation for Cello and Orchestra (1973)

Band/Ensemble

- GAYFER, James M.
Blithe and Busy (1954)
- MORGAN, Diane
Concerto for Trombone and Band
(scored for band by Keith Thompson)
- SIRULNIKOFF, Jack
Polka Dots (1957-arr. for band 1967)

Chamber Music/Musique de Chambre

- ARCHER, Violet
Sonata for Oboe and Piano (1973)
- BECKWITH, John
Musical Chairs (1973)
(Quintet in the Round)
string quintet
- BISSELL, Keith
Trio Suite (1973)
trumpet, horn, trombone
- DOLIN, Samuel
Three Sonatas (1973)
1. violin solo, prepared tape
2. flute solo, prepared tape
3. cello solo, prepared tape
- FORD, Clifford
Atman-Source (1969)
clarinet, viola, piano
String Quartet (1970)
Trio 6'20" (1970)
viola, cello, piano
Five Short Pieces in Circular Motion (1971)
soprano saxophone, piano
Variations for Guitar Solo (1971)
String Quartet No. 2 (1973)
Trio (1973)
violin, viola, cello
- HEALEY, Derek
Sonata for Cello and Piano, Op. 12 (1961)
String Quartet (1961)

Divisions for Brass Quartet (1963)

- 2 trumpets, horn, trombone (or any instruments with the same range)
- Movement for Six Instruments** (1965)
flute, oboe, clarinet, violin,
viola, cello
- Laudes, Op. 26** (1967)
flute, horn, harp, percussion,
2 violins, cello
- Serenata for Strings, Op. 24b** (1968)
string quartet
- KOLINSKI, Mieczyslaw
Little Suite for Violin and Piano, Op. 9 (1933)
Hatikva (1960)
string quartet
- LORRAIN, Denis
L'Angélus (1971)
B^b clarinet, prepared tape
Suite pour deux guitares (1972)
- RAE, Allan
Ode to a Pumpkin (1973)
5 percussionists
- SIRULNIKOFF, Jack
Polka Dots (1957-arr. for trio 1958)
flute, violin, piano
- SOMERS, Harry
Music for Solo Violin (1973)
- TWA, Andy
String Quartette No. 1 (1948)
- WEISGARBER, Elliot
Sonata for Bassoon and Piano (1973)
Epigrams (1973)
flute, piano

Chorus/Chœur

- CHAMPAGNE, Claude
Images du Canada Français (1943)
SATB, orchestra
- FORD, Clifford
Three Haiku on Loneliness (1968)
SATB
Cantata (1972)
solo baritone, SATB chorus, orchestra
- LORRAIN, Denis
P - A (1970)
8 speaking voices
- PREVOST, André
Missae de Profundis (1973)
SATB, organ
- RAE, Allan
Listen to the Wind (1973)
SATB, orchestra
- TURNER, Robert
5 Canadian Folksongs (1973)
SATB
- WEISGARBER, Elliot
Night (1973)
solo baritone, SATB chorus,
string quartet
- WILSON, Charles M.
Cristo Pareum Canticam (1973)
SATB, orchestra

Voice/Voix

- ARCHER, Violet
*Two Songs for Soprano Voice and
B^b Clarinet* (1958)
- COULOMBE-SAINT-MARCOUX, Micheline
Alchera (1973)
mezzo soprano, flute (piccolo), clarinet,
trombone, violin, cello, percussion,
harpsichord (Hammond organ), prepared
tape
- FORD, Clifford
From the Four Seasons (1971)
voice, piano
Thorybopoloumenoi (1972)
voice, flute, viola, prepared tape
- HEALEY, Derek
Five Thomas Hardy Songs, Op. 13 (1961)
tenor or soprano, piano
Six American Songs, Op. 14 (1961)
soprano or tenor, piano
Six Greek Fragments, Op. 11 (1961)
soprano, piano
Six Irish Songs, Op. 16 (1962)
voice, piano
Lustra (1966)
baritone, orchestra
- KOLINSKI, Mieczyslaw
Lyric Sextet (1929)
soprano, flute, 2 violins, viola, cello
American Suite (1949)
voice, piano
- Four American Folksongs** (1956)
medium voice, piano

- Six German Folksongs** (1957)
high voice, piano
- Six Yiddish Folksongs** (1957)
high voice, piano
- Seven Sephardic Folksongs** (1958)
high voice, piano
- MORAWETZ, Oskar
Father William (1957-rev. 1973)
soprano, bass (or baritone), piano
- PEDERSEN, Paul
Come Away (1959)
soprano, bassoon (or cello), piano
- WEISGARBER, Elliot
Kyoto Landscapes (1970-rev. 1972)
voice, orchestra
Of Love and Time (1971)
soprano, flute, oboe, violin, viola,
cello, harpsichord
Seven Poems of Robinson Jeffers (1973)
voice, piano

Piano

- ARCHER, Violet
Sonatina No. 3 (1973)
- BOTTENBERG, Wolfgang
Fantasia Serena (1973)
piano-duet
- DOLIN, Samuel
Prelude for John Weinzweig (1973)
- FORD, Clifford
Epicycles (1970)
Movement for Two Pianos (1973)
- HEALEY, Derek
Paenistic Waltz, Op. 3b (1956)
October's Dream, Op. 3a (1957)
Partita Moderna, Op. 5 (1959)
- LIDOV, David
Three Severe Piano Pieces (1973)
- MORAWETZ, Oskar
Fantasy (1973)
- PEDERSEN, Paul
Lament (1956)
Fugue (1959)
- PENETLAND, Barbara
Mirror Study (1952)
- WEISGARBER, Elliot
A Japanese Miscellany (1969)

Organ/Orgue

- FORD, Clifford
Piece for Organ No. 2 (1973)
- HEALEY, Derek
Organ Voluntary No. 4, Op. 15a (1957-rev.
1963)
Organ Voluntary No. 5, Op. 15a (1962)
- LORRAIN, Denis
Séquence (1973)

Electronic/Électronique

- DAWSON, Ted
Stratiforms (1972)

PUBLISHED WORKS/OEUVRES EDITEES

Orchestra/Orchestre

- AITKEN, Robert Ricordi
**Spectra* (1968)
- BROTT, Alexander
**Three Astral Visions* (1959) Summit Music
string orchestra

Chamber Music/Musique de Chambre

- BAKER, Michael Southern Music
**Sonata for Flute and Piano* (1963)
- COULTHARD, Jean Waterloo Music
**Lyric Sonatina* (1970)
bassoon, piano
- JONES, Kelsey Waterloo Music (Peter McKee)
**Rondo* (1963)
flute solo
- LAUFER, Edward New Valley Music Press
**Variations for Seven Instruments* (1967)
flute (piccolo), clarinet, bassoon,
trumpet, viola,
cello piano

Chorus/Chœur

- BISSELL, Keith Waterloo Music
Let's Sing and Play
voices, percussion
- CLARK, Henry A. F. Harris
Breathe on Me, Breath of God
SAB
- CLARKE, F. R. C. Waterloo Music (Peter McKee)
Missae Brevis
unison, organ
*With Joy We Go Up to the House
of the Lord* Waterloo Music (Peter McKee)
SATB or unison, organ
Continued

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

- FRANCE, William
Four Hymn Introits Waterloo Music
 SATB
- HEALEY, Derek
Clouds Waterloo Music (Peter McKee)
 SATB
- Six Canadian Folk Songs** Gordon V. Thompson
 (Chanteclair)
1. Salish Song (Southern B.C.)
 2. The Jovial Young Sailor (Nova Scotia)
 3. Eskimo Hunting Song (Baker Lake)
 4. Get to Bed (Nova Scotia)
 5. The Banks of Loch Erin (Newfoundland)
 6. Danse, mon moin', danse! (Québec)
- SATB, piano (optional)
- KLEIN, Lothar
Three Pastoral Songs
 SSA, piano Waterloo Music (Peter McKee)
- MILLER, Michael R.
Two Carols Gregorian Institute of America
 SATB
- PAUL, David
Numbers in a Row Gordon V. Thompson
 SATB
- Voice/Voix**
- BISSELL, Keith
Ten Folk Songs of Canada Waterloo Music
 medium voice, piano
- FIALA, George
***Four Russian Poems,**
Op. 9 (1968) Waterloo Music
 medium voice, piano
- FOX, George
Lord, It Belongs Not To My Care Waterloo Music
 medium voice, organ or piano
- Piano**
- BISSELL, Keith
Three Preludes for Young Pianists F. Harris (Harmuse Publications)
- KOLINSKI, Mieczyslaw
Sonata for Piano Hargall Music Press
 (1946-rev. 1967)
- Tin Soldier's Wedding March** Leeds Music
- PEPIN, Clermont
***Suite pour piano (1951-55)** Leeds Music
- Horizons — Book One**
 (A Kaleidoscope of Scales)
 Grades 3 - 5 Waterloo Music
 compositions by Murray Adaskin,
 Louis Applebaum, Violet Archer,
 Brian Cherney, Carleton Elliott,
 George Fiala, Robert Fleming,
 Richard Johnston, Robert Turner
- Horizons — Book Two (Rhythms, Chords and Other Things)**
 Grades 6 - 8 Waterloo Music
 compositions by Violet Archer,
 John Beckwith, Anne Eggleston,
 Samuel Dolin, Gerhard Wuenschen

BALES — *Cont'd. from page 5*

1958 he gave the world premiere of his organ concerto with the Winnipeg Symphony under the baton of Mr. Feldbrill.

He gave his last organ recital in 1971, and that will probably be the final concert, for he suffers from a malady in his hands and feet. Vertebrae pressing on a nerve in his back are the cause and an operation failed to give relief. "But I can still wield a baton," he says, and in fact had just come from a university choir rehearsal.

As a composer, Mr. Bales tends to conceive the overall structure of the piece, and let it write itself. He seldom revises, but his organ concerto was one of the pieces he revised.

He regards a great deal of contemporary music as "inventive, but not very musical." But he adds, "We are by no means at the end of invention. Maybe the synthesizer will do the job for us. Or perhaps the computer. I fear that music may become so cerebral that it will lose its human appeal."

He is aware, too, that tastes change over the years. "My 'Essay for Strings,' which sounded so dissonant in 1947 when the CBC recorded it, would sound completely conventional and harmless today."

Lauretta Thistle is an Ottawa journalist and music critic for The Ottawa Citizen.

LYRIC — *Cont'd. from page 4*

aware that there are composers in this country. And then we went to Paris and did a whole Canadian programme there."

By now seasoned international troupers, the Lyric Arts Trio began in more local style nearly ten years ago, when Mary Morrison was living on the same Toronto street as Bob and Marion (Mr. & Mrs. Aitken). "We just sort of began playing together for fun."

The three first appeared together in Toronto's Ten Centuries Concerts, playing Frank Martin's "Trois Chansons de Noël" and Roussel's "Deux Poèmes de Ronsard," music which is included on their CBC recital LP (SM 96).

While composers of the baroque and galante eras, as well as *fin de siècle* France have provided the trio's programme with several attractive pieces, the heart of their programming is contemporary Canadian.

"Only a few years ago, we had to look hard and far to come up with our first all-Canadian programme. Then, gradually, people began to write for us. Since then, we've got enough pieces to fill four completely different all-Canadian programmes. Almost every major Canadian composer has written something for us. We also have the advantage that a composer can use the different combinations — voice and piano, flute and piano, flute solo, as well as the whole trio — so that makes it possible to include music that hasn't been written for us as a trio."

Some two dozen works have been premiered by the trio, many having been specifically written for them. These include BRIAN CHERNEY's "Eclipse", HARRY SOMERS' "Kuyas", "Daisy's Aria" from JOHN BECKWITH's "Shivaree", MIECZYSLAW KOLINSKI's "Six French Folk Songs" and STEPHEN PEDERSEN's "3 Haiku". R. MURRAY SCHAFER's "Enchantress" was composed for Mary and Bob (with accompaniment by eight celli) and the trio's concerts have also featured the music of SERGE GARANT, UDO KASEMETS, FRANCOIS MOREL, ISTVAN ANHALT and JEAN PAPINEAU-COUTURE, whose "Eglogues" was performed in the trio's Paris concert.

The trio is particularly well suited to represent Canada: Mary Morrison is from Winnipeg, Bob Aitken comes from Kentville, Nova Scotia, and Marion Ross from the Ontario mining town of Swastika. Granted, British Columbia and Quebec are not represented but, they point out, "There are only three of us, and we do visit. Most of the places we go to, we're invited back, too."

"A delightful surprise and a fresh experience to tuck away in the memory till, as is to be hoped, we can hear these three artists again."

Clifford Hulme,
 Brantford Expositor

One of the Trio's "visits" to British Columbia was a semester-long stay as Artists in Residence at Simon Fraser

University in the fall of 1971, during which the trio gave concerts and seminars, also performing in schools in and near Vancouver.

"The kids are really open to the music we play," says Bob. "A lot of them really like electronic music, too. We hit them with tape and action pieces, the kinds of things they weren't expecting. I think that's the best way to approach young audiences. I don't know why you have to start from the beginning and work your way up to contemporary music. It seems to me it would be better to start with contemporary music and work back."

Mary agrees: "Having three teenagers myself, I think I can say that contemporary music has more relevance to younger audiences." Mary, who was one of the original members of the Canadian Opera Company, has made a specialty of new music, premiering many Canadian works and earning the Canadian League of Composers' Canada Music Citation in 1968.

The following year, Bob Aitken received the same award for his championing of new Canadian works for the flute. Bob, a recognized composer himself, is currently artistic director of Toronto's New Music Concerts. Marion Ross has appeared as piano soloist in concert and on CBC radio and TV but limits her performing these days to the trio's 20 or so concerts a year. "That's about all I have time for," she says, "with school-aged children."

Many of the composers who have written for Mary, Bob and Marion are their friends. This is not without complications. "Most of them know what we can do and often we can figure out what they want. Sometimes they don't spell out everything they want and we have to compose the piece. We like a certain amount of freedom but there have been times we could have used a few clues."

The trio has done a few improvisational bits themselves, especially in their school concerts. They have also demonstrated their talents for theatrics; in one piece, Mary Morrison was even called upon to imitate a pinball machine.

"Our audiences are impressed by the music, its variety and theatricality. Most of the time, they're surprised that they like it. Unless they listen to the CBC they don't run into contemporary music."

"We're convinced of the merits of the music we do. We've even done a far-out programme in which every piece was electronic, and they loved it. The main trick is to get people to hear it for the first time. Usually, if they hear it once, they'll come back. In that way, we're kind of missionaries."

"We need to hear more Canadian music; particularly if it can be performed with the careful artistry of the Lyric Arts Trio."
 Ronald Gibson,
 Winnipeg Free Press

Michael Schulman is music editor of Performing Arts Magazine and The Toronto Citizen.

NEWSLETTER

Greetings --

How does one set about filling the shoes of Harold Moon?

Following 25 years of friendship and frequent association there have been, for me, two and a half years of daily association. Even with all this time it has been impossible to absorb his vast knowledge of this wonderful business of music to which he has devoted his lifetime.

The thing one can and does do in close association with Harold is absorb his dedication to the creators of music in Canada and resolve to start from that solid base in an approach to managing the affairs of BMI Canada. Harold has built a staff within BMI Canada that is not just a group of individuals hired to do a job. The staff is a team, an organization with only one goal -- constant improvement in the services that can be made available to our affiliates and their music. Daily they are submitting ideas and plans for the further promotion and dissemination of Canadian music, always with the ultimate benefit of our music creators in mind.

It has been my privilege to travel from coast to coast in Canada to meet many of the affiliates of BMI Canada, listen to their music and absorb the enthusiasm of so many of our writers. There is no doubt about success for the music of Canada when there are so many talented people who will be heard.

How does one set about filling the shoes of Harold Moon?

Believe as he does, work with the dedicated staff he has built and appreciate the wonderful talents across Canada, encouraged by Harold to make themselves known.

Harold will never leave BMI Canada. As long as there is a moon in the sky influencing our lives, there will be a Moon influence on us. Thank goodness.

Cordially,



S. Campbell Ritchie
MANAGING DIRECTOR

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