

THE MUSIC SCENE

The Citizen, Ottawa, October 7, 1975

Menuhin praises Canadian music

THE TORONTO STAR, October 2, 1975

The world listens to Ottawa's music

Ordinarily the... opening its... THE MONTREAL STAR, OCTOBER 11, 1975

Man's right to silence



Music William Littler

most wide-open, unencur... And speak...

D 10 THE TORONTO STAR, Mon., September 29, 1975

Eric McLean

IT WAS A HARROWING session for Yehudi Menuhin, his last as president of the International Music Council. It... executive meetings in... shifted

Murray Schafer's Lustrò a fascinating experience

all around the globe

soprano Phyllis Mailing sings a long spanned meditative incantation by the light of a single candle, these words seem to count more...

eter in a changing world, and... Theatre of Burma. Critics Association... plans to... THE GLOBE AND MAIL, SEPTEMBER 30, 1975

Aitken's flute dominates music week opening

seemed close to ideal. The... and ensemble examples... much penetrated the orchestra and tapered... second place with IMC delegates when the scheduled... times non-stop...

concert harmonieux in music

concert "Sons et... the National Arts... Orchestra, Calgary's... third Ninth Chamber... the Quebec Wi... EDMONTON JOURNAL, Saturday, September 27, 1975

'MUSICANADA' feature of World Music Week

World Music Week to draw musicians to Canada

By JAMES NELSON

ing on the broad sweep of Canadian musical activity, to avant

eign delegates tends to the modern, including jazz works composed and performed by Phil Nimmons, folk-singer Alexander Zeitline and John... and his futuristic rock

musicians of the Burmese National Theatre in Montreal, next Friday, and by the 'Ksan Dancers of British Columbia here next... The 'Ksan Dancers program, sponsored by the Na-

laisse place au silence

Canadian music goes to Washington to mark bicentennial

October 13 to 26 saw an explosion of Canadian music in the United States, Canada's contribution to that country's bicentennial. J. H. Warren, Canada's Ambassador in Washington, described the event: "For two weeks you will be able to enjoy the largest cultural presentation ever offered by Canada outside its borders." The two-week festival, financed by the Canadian Government, was estimated to cost upwards of \$500,000.

It began with performances by the Royal Winnipeg Ballet in Washington's Kennedy Center. Included on that programme was "The Ecstasy of Rita Joe" with book by **GEORGE RYGA** and music by **ANN MORTIFEE**. A six-column headline in *The Globe and Mail* of October 17 read "Rita Joe stuns, elates Washington audience". Lawrence O'Toole reported, "I also think the American audience was slightly but recognizably shocked at watching something that was very definitely Canadian in feeling and sensibility."

The highlight of the festival was the performance October 23 of the Canadian Opera Company's production of **HARRY SOMERS'** "Louis Riel". Wendell Margrave of *The Washington Star* called the production an artistic success. "The resources," he reported, "required for the opera are enormous. There are 35 solo roles (and it is easy to keep them straight in one hearing); the libretto, alternately in English and French, is a masterpiece; the staging employs lights, projections, and all manner of devices very effectively; and the music is one of the most imaginative and powerful scores to have been written in this century."

The gala performance was recorded, with production by Digby Peers of CBC Toronto, especially for the official opening of the new CBC-FM stereo coast-to-coast network, the longest of its kind in the world. The broadcast was November 3. The recording of the approximately two-and-a-half-hour performance was also scheduled to be heard on the more than 120 stations of the U.S. Public Broadcasting System.

On October 24 La Société de musique contemporaine du Québec presented a concert in the Concert Hall of the Kennedy Center. Included on the programme were "Circuit I" by **SERGE GARANT**, "Champs II – Souffles" by **GILLES TREMBLAY** and "Déserts" by **Edgar Varese**.

The Toronto Mendelssohn Choir featuring the Festival Singers of Canada and the Canadian Brass performed October 25. Their programme opened with **HEALEY WILLAN's** "O Quanta Qualia" and also included "An Apostrophe to the Heavenly Hosts" by Willan. **HARRY SOMERS'** "Gloria" and **R. MURRAY SCHAFFER's** "Epitaph for Moonlight" were also performed.

The following evening saw the National Arts Centre Orchestra performing, among other works, Schaffer's "East", Mario Bernardi conducting.

THE MUSIC SCENE



JANUARY-FEBRUARY, 1976

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REPRESENTATIVES FROM 50 COUNTRIES

by Nancy Gyokeres

It all began as Canadian delegates attending the International Music Council's meetings in Russia four years ago returned with the news that in 1975 Canada would be host to the bi-annual meetings of the IMC right here at home. Even then it was obvious we might be facing the opportunity of a lifetime to expose our music abroad.

Canada had never had an opportunity to show the world, in an organized manner, the music of this country. Canadian composers and performers were not recognized as Canadians abroad (and many argue, of course, that it isn't necessary they be so identified). Holding such a conference in Canada would put this country on the musical map — unless, of

course, it was not well organized and brought disgrace rather than glory.

There wasn't much chance of that. There was one man behind the planning of the Canadian venture and that was John Roberts of the Canadian Broadcasting Corporation, president this year of the Canadian Music Council. It was Mr. Roberts who encouraged the Canadian organization to offer to hold the meetings.

Our commitment to the IMC as host country included administrative expenses, publicity, not to mention expenses of many individual delegates. Canada paid for more than 120 delegates from around the world. It has become customary to move bi-annual meetings and conferences to different member nations, but because of the expense involved by

the host nation, that country must be reasonably wealthy to afford it. The conferences were held in the United States in 1968, in Russia in 1971 and in Switzerland two years ago.

Canadian governments at three levels backed with cash their support of the Canadian Music Council's plans. Grants and other aid, such as receptions and staff, flowed into the Canadian Music Council as the result of what must have been expert briefings by John Roberts and his CMC Board of Directors. It is estimated the conference and accompanying concerts cost in excess of half-a-million dollars. All planning for the conference was totally volunteer until the first grants became available two years ago.

There were two areas where expenses

"Searching journalistic investigation" carried out by music critics

by Richard Newman

If it had been a package tour, it would have been a joke which would have gone something like this: It's Monday, it must be Toronto . . . It's Tuesday, it must be Ottawa.

Instead it was the Music Critics' Association Critics' Institute on Canadian Music: the most searching journalistic investigation of modern Canadian music ever undertaken. Like things musical should be, its timing was perfect, held in conjunction with the General Assembly of the International Music Council for which an unprecedented array of premieres and concerts of Canadian music was scheduled.

Five Canadian critics — Eugene Chadbourne of the *Calgary Herald*, Marc Samson of *Le Soleil* in Quebec City, Ronald Gibson of the *Winnipeg Free Press*, Patricia Orchard of the *Lethbridge Herald* and Richard Newman of the *London Free Press* — joined U.S. critics Jet Turner of the *Red River Journal* in Louisiana, Ralph Thibodeau of the *Corpus Christi Caller Times* in Texas, William Weber of the *Los Angeles Times* and Herman Trotter of the *Buffalo Evening News*.

The challenge for the shepherd of the project, *Toronto Star* critic William Littler, vice-president of the critics' association, was so quixotic that only his Cervantian resources made the project work at all.

When *The Guardian* critic Ed Greenfield took part in the final session in Montreal, the scope of everything Littler had started became considerable. Not

only were all the delegates of the IMC available in varying degrees during the functions associated with the assembly, but the special sessions with Canadian composers and musicologists offered insights never really recorded in any other form.

The result was mind-boggling, sense-crowding — between concerts, composers, workshops and what one Israeli delegate called "standwiches" and "coffee rinses".

The aural display, the mass of musical momentum represented by the assembly was everything a music critic could ask — and, with the help of financing from the Ford Foundation and Canada Council, an unparalleled chance to absorb it all.

There were anecdotes, analyses and answers to questions never asked. The overview which JOHN BECKWITH, dean of the University of Toronto Faculty of Music, provided the opening session had its Quebec counterpart with Gilles Potvin, critic for *Le Devoir*, filling in that scene.

Before "Louis Riel", the HARRY SOMERS opera, there were more than two hours talking about the opera and listening to key passages with the composer. Before "Lustro", the gigantic R. MURRAY SCHAFER composition, the composer came directly from the final rehearsal to talk about that, his hopes for the soundscape and his disdain for the tyranny of sounds wallpapering the world.

An afternoon with Keith MacMillan, executive secretary of the Canadian Music Centre, revealed both the inside scene on Canadian music and one of the best anecdotes about the early days of

the Canada Council. He recalled his father, the late Sir Ernest MacMillan, and A. W. Trueman at the piano during those first days on the Canada Council singing: "What'll we do with a hundred million, What'll we do with a hundred million . . ."

After the numerous first performances and the revivals which John Roberts, president of the Canadian Music Council, had staged, the critics gathered for a final evaluation session.

Informal as it was, it found the opinions as divided among critics as it is among musicians.

There was no outright hissing, for as Schafer had said: Symphony players who 10 years ago booed his work now accept his demands without a whimper.

One eloquent evaluation said "the tie that binds" is the synthesizer, and he had heard a nation of scientists instead of composers with toys of industry producing "cosmic insignificance". That was Ralph Thibodeau.

William Weber found much of intrinsic value and the development in microtones called for a new regimented diatonic scale.

Pat Orchard feared there was too little between the punctuation marks.

Ed Greenfield said he found there was need now for a new musical grammar to replace the old.

But if there was anything learned from the sessions, there was at least one anecdote from Somers which will not be forgotten. He quoted Pierre Boulez, who once admonished him against using the word *avant garde*. "It's a military term," said Boulez. "I never use it."

It was Saturday: Was it Montreal, or Quebec City? Remember? ♦

RIES LISTEN TO CANADIAN MUSIC

had to be considered. First, Canada's obligations to the IMC as to what had to be made available: The IMC wanted delegates from emerging nations represented and this was often at the expense of the host country. Also, concerts should include the various winners of the International Rostrum of Composers and International Rostrum of Young Performers, projects of the IMC.

On the other hand, Canada had its own ideas as to what should be involved. John Roberts and his executive devised a plan of action the extent of which had never been seen at similar international meetings. First, it was planned that meetings be held in five cities: Calgary, Toronto, Ottawa, Montreal and Quebec City. It was felt Canada's music should be performed against a backdrop of this country's vastness and variety of peoples. At the municipal level of politics, all cities involved assisted the Canadian Music Council in carrying out its plans.

First and foremost, it was Canada's plan to showcase Canadian music, from "concert" to folk and rock. In this regard it is necessary to give credit to the work done by the Canadian Broadcasting Corporation in arranging concerts to coincide with the meetings in three provinces. Works were commissioned, public concerts given, usually without cost to Canadians in the audience or to foreign delegates, and publicity for these concerts arranged. In many cases the programmes were taped for later broadcast. Radio Canada International, in fact, received a request from the BBC for eight programmes shortly after the termination of World Music Week. The extensive role of the CBC in the encouragement and commissioning of Canadian music in recent years has been greatly underestimated by the Canadian taxpayer but the role the Corporation played in the IMC meetings even exceeded its past record. A report of concerts is found elsewhere in this issue.

The executive meetings of the International Music Council, with President Yehudi Menuhin, began in Calgary on September 24. Members of the executive then moved to Toronto to join international delegates, Canadian delegates and observers for the 16th General Assembly of the IMC. These meetings continued from September 26 until adjournment September 29 and during the proceedings John Roberts was elected one of three vice-presidents of the IMC. The new president is Narayana Menon of Bombay.

Held concurrently with the IMC meetings was the International Exhibition of Music for Broadcasting. For the first time in North America, the IEMB was organized in Toronto by the CBC-SRC Radio Canada on behalf of the International Music Centre in Vienna. It was broken into audio and video sections. John Roberts directed presentations and discussions of music on radio and record-

ings in the audio section and John Barnes, North American representative of the International Music Centre, coordinated television music productions from around the world for screenings and discussions.

The Critics Institute of Canadian Music was directed by William Littler, music critic of the *Toronto Star* and consisted

of lectures, seminars and discussions about Canadian music. This was the first of its kind in Canada.

On the afternoon of September 29 delegates met in the St. Lawrence Centre for the Performing Arts for the official opening of World Music Week, which included International Music Day on

Continued next page

Roberts guides conference

"The success of the venture can be attributed to many" is the usual way of putting it. Well, perhaps so, but in the case of World Music Week, its success can be attributed to one man. It was John Roberts who dreamed of having the world's music figures visit Canada. It was John Roberts who devised the involved programme by which these visitors had

was even more wearing. One day a telephone call to his office brought the explanation that he was in the midst of a concentrated two-week course to polish his French.

We'd met him in the past. Always efficient. Always dedicated. No one had a doubt that John Roberts would be able to carry off this assignment. Except John Roberts.

Australian by birth, he came to Canada in 1955 following extensive music studies in Australia and England where he lived shortly after World War II. His career in Canada began in Winnipeg where he worked as a music producer for the Canadian Broadcasting Corporation. Later he moved to Toronto and in 1965 was appointed Supervisor of Music with the CBC English Radio Network. In 1971 he was named Head of a newly created department, Radio Music and Variety. He has been responsible for the development of CBC Festivals across Canada and is the man under whose direction the CBC has developed into a most important producer of recordings in Canada. A few years ago *The Music Scene* asked him to write an article on CBC and the commissioning of serious works in this country. This magazine recognized at that time that it was John Roberts who was primarily responsible for the CBC commissions offered Canadian composers, commissions that if not provided by the Corporation would leave this country nearly void of such assistance.

Roberts has contributed to numerous books and periodicals on music including the book *Fifty Years of Music on Radio* which was published in Vienna in 1973. He holds directorships in the Mendelssohn Choir, the Festival Singers of Canada and the National Youth Orchestra of Canada. Last year he was Ontario Vice-President of the Canadian Conference of the Arts and was elected Vice-President of the International Institute of Music, Dance and Theatre, Vienna. He was also elected a Vice-President of the International Music Council during the Toronto meetings. Mr. Roberts' term as president of the Canadian Music Council during World Music Week was his second at this post.

John and his wife Christina, who is Professor of French Literature at the University of Toronto, live in downtown Toronto with their son Noel and twin daughters.—N.G. ♣



Robert C. Ragsdale

John Roberts

an opportunity to see a bit of Canada, in what Montreal critic Eric McLean forecasted would be a "movable feast". It was Roberts, as well, who supervised every detail of the conference and related activities. It wasn't uncommon for him to instruct one of his lieutenants to carry out instructions and for that assistant only to find that while she was getting about it, John had already raced her to the punch.

Another example was the printing of the official programme. Roberts chose English and French editors, writers were engaged, a printing house arranged for and design artists waited. A frantic two weeks of writing, translating, checking and the copy was barely ready to meet the printer's deadline. A telephone report to John Roberts: "All is well. It's going to the printers today." Roberts' reply was, "But I haven't read it yet!"

Many feared for his health during those months' of arrangements. He is slight and pale normally, but his pace

October 1. Although IMC meetings are bi-annual, the IMC has decided that International Music Day in future will be a yearly event, to be celebrated throughout the world.

The Hon. Mitchell Sharp, President of the Privy Council, greeted guests at the opening of World Music Week. He referred to the "cultural explosion that has taken place in Canada in recent years." He reminded his audience of Expo '67 and how our music then had impressed visitors but astonished fellow Canadians. He also reminded us of our doubts about filling concert halls and pointed to how these fears had been dispelled. He referred to the CMC's plans for World Music Week as "daring and highly diversified."

And Eric McLean, writing in *The Montreal Star* of October 11, reported: "No attempt will be made here to summarize the programme of the International Music Council, but according to reports it was richly rewarding, and covered every conceivable problem or subject that could be of mutual interest to delegates from places as removed as Asia and Britain; Scandinavia and Latin America." The Canadian Music Council has plans to publish reports of panels, discussions and working papers in its *Canada Music Book*. It is impossible to give more than a brief glimpse at what proved to be interesting, in many cases learned, discussions by a variety of people who are eminently respected in their own countries. The World Music Week Conference began in Ottawa with four simultaneous topics: visual media, recordings, radio and newspapers and journals. "Music as a Dimension of Life" was the overall theme of the meetings and other sub-topics included the effects of the mass media on the musical behaviour of youth; a group titled social implications and sociological research (again, in music of young people) was chaired by **ISTVAN ANHALT**, chairman, Department of Music, Queen's University, Kingston, Ontario.

The third section of "Music as a Dimension of Life" was titled "The World Soundscape" and was chaired by **BARRY TRUAX**, a Vancouver composer who works with **R. MURRAY SCHAFER** on the World Soundscape Project out of Simon Fraser University. During this session Yehudi Menuhin, who was a panel member, suggested that delegates might formulate certain recommendations for control or legislation of noise. He suggested that the delegates attending these meetings could come up with recommendations for countries to take action. Truax replied that any legislation would have to be combined with education. The drastic need for such education was immediately made clear when one of the panelists in this session asked of what concern noise pollution was to composers. Maryvonne Kendergi, a member of the CMC Board, asked from the floor that the IMC consider for its next meetings the theme that noise pollution is the fourth world polluting agent.

The conference discussions continued October 3 in Montreal after delegates

had travelled there by bus from Ottawa. "Music and Tomorrow's Public" had three sub-titles: music, the media and tomorrow's public; music and education in and out of school and music and society. The afternoon sessions offered simultaneous discussions: the role of the composer in a changing world and the role of the performer and the democratization of music. The final discussion concentrated on the preservation and presentation of traditional music and dance.

Concerts were held throughout World Music Week, often two at a time, giving delegates a choice according to their

interests. Other programme highlights included the world premiere of the National Film Board production *Musi-Canada*, a one-hour musical journey highlighting the professional and amateur musical talent in Canada. It featured performances but also introduced the learners and teachers in Canada's music scene. The aim of the film was to depict music in this country as a dimension of life and that is exactly what it did.

Canadians attending the International Music Day celebrations were particularly proud that Governor General Jules Léger and Mme. Léger and Prime Minister Pierre Elliott Trudeau and Mrs. Trudeau accepted invitations to attend and take

Premieres abound dur

The first World Music Week saw more premieres of Canadian works than have ever been offered before in the short span of a week. World Music Week began September 29 and was held in Canada in conjunction with the meetings of the International Music Council.

It was the intent of the Canadian Music Council to make available as many concerts as possible of Canadian music performed by our musicians, giving delegates an opportunity to choose to attend those they thought of the most interest in their specific areas.

Works by BMI Canada's affiliated composers ranged from the jazz of **PHIL NIMMONS** and his band to **HARRY SOMERS'** opera "Louis Riel". With a few exceptions, Canadian daily newspapers were well represented at the conference and musical events with a number of music journalists taking part in discussions and panels. Coverage of concerts was extensive and it is sufficient here to report on the multitude of performances of works by BMI Canada's affiliated composers.

The first concert was a recital by contralto Maureen Forrester in Calgary where the IMC executive held its meetings before joining delegates in Toronto. Miss Forrester included on her programme "Eglogues" by **JEAN PAPINEAU-COUTURE** and "Five Songs from Canadian Folk Collections" by **JOHN BECKWITH**.

On September 26 organist Aubrey Foy gave a concert that included **HEALEY WILLAN's** "Introduction, Passacaglia and Fugue" and "Chorale Prelude on a Theme of Orlando Gibbons." John Kraglund of *The Globe and Mail* referred to the latter as "a modest, pensive and smoothly flowing piece."

That evening saw **PHIL NIMMONS'** concert with his full jazz band Nimmons 'n' Nine Plus Six.

The following evening **SOMERS'** "Louis Riel" was performed by the Canadian Opera Company, Victor Feldbrill conducting. The opera was first performed in Canada's Centennial year and revived this season especially for the IMC meetings. William Littler of *The*

Toronto Star wrote that "Time has dealt kindly with Louis Riel, both the man and the opera . . ." Littler went on to comment that he believes "Riel" to be "probably the most stageworthy opera in the Canadian literature". Richard Newman, reporting in *The Free Press* of London, Ontario, called the production "a triumph before a packed house in the O'Keefe Centre".

Folksinger **ALEXANDRE ZELKINE** of Montreal performed September 27 at the Bohemian Embassy in Toronto and the next day the Canadian Electronic Ensemble gave a concert at the Edward Johnson Building.

On September 28 The Toronto Symphony conducted by Marius Constant performed "Lustro" by **R. MURRAY SCHAFER**. The work was originally commissioned by the CBC and this concert was presented jointly by the CBC and the Ontario Arts Council. Reporting on the performance, Ronald Gibson of the *Winnipeg Free Press* ended his review: "There can be little doubt as to the extraordinary imagination of Murray Schaffer, and his rare ability to organize musical and extra musical forces."

In reviewing the performance October 9 in *Le Monde*, Jacques Longchamps found that "an undeniable mystical thrill surges through this work, which ends in a type of liberation and gives a sense of strong personality (of the composer), one who leaves an aura behind him."

All selections on a programme of music at the Bohemian Embassy by the **JOHN MILLS-COCKELL** Band were written by Mills-Cockell. The concert was September 28.

On September 29 a noon-hour organ recital was given by Hugh McLean in St. Paul's Anglican Church, Toronto. He included on his programme "Introduction, Passacaglia and Fugue" by **HEALEY WILLAN**, **DEREK HEALEY's** "The Lost Traveller's Dream, Op. 35" and "Six Voluntaries" by **ROBERT TURNER**. This recital also saw the world premier of Bengt Hambraeus' "Icons".

A concert by New Music Concerts of Toronto, presented by the CBC, was the first musical event following the official

part in the presentation of the first International Music Council Awards. The awards were presented by Mr. Trudeau to Yehudi Menuhin, Ravi Shankar and the late Dimitri Shostakovich. Following the event Ronald Gibson of the *Winnipeg Free Press* referred to Mr. Trudeau as speaking "extemporaneously about the place of music in civilization, in such a scholarly and yet easeful manner. Even musicians can't do it . . . he found the politician and the artist seeking to develop the same qualities — the qualities of freedom as well as discipline."

Mr. Trudeau's remarks were even more appropriate (although perhaps made unwittingly) in view of the fact there was an

undertone to the complete conference, the cause of which could have wrecked it and, in fact, might have split the IMC.

On October 3 Richard Newman of *The London Free Press* reported his findings of events that most delegates were aware of, but very few had detailed knowledge. Newman reported that the problem arose back in 1974 when the United Nations Educational, Scientific and Cultural Organization (UNESCO), the body that created the IMC in 1949, barred Israel from the European regional council. Newman said he had learned that delegates attending the Paris meetings at that time, "which had been generally non-political, suddenly became poli-

tical." The repercussions were so strong at the beginning of the Canadian meetings, reported Newman, that the future of the IMC could be in jeopardy. Mr. Newman's description of the private meetings, strategy, near-confrontation and results make fascinating reading and it is rather curious that to this writer's knowledge this story was not picked up by any other of the Canadian or international journalists attending the meetings.

The position of the IMC president, Yehudi Menuhin, in the Israel/UNESCO dispute had been questioned following the 1974 meetings. Moves by delegates attending the Canadian meetings were made with the express purpose of avoiding a confrontation.

Leonard Marcus, editor of the prestigious and powerful New York-based *High Fidelity* magazine, had planned to include in the preamble to his working paper for a workshop session points referring to the dispute, and when he arrived found that these had been deleted from his paper. Newman reported that Marcus hurriedly prepared another preamble and made copies. It is this preamble that best sums up the mood of the Canadian meetings: "During the last few days . . . I have seen the International Music Council working, sotto voce, to heal the rift. I have seen the majority of its members acting more as musicians than as politicians. I have seen the IMC set an example for its parent UNESCO to follow," Mr. Newman reported Mr. Marcus as writing.

The incidents reported here should, some feel, go without reporting but they did happen and it is a fact they threatened the success of the entire project. The diplomacy of the IMC president, Yehudi Menuhin, and the Canadian organizers helped avoid an international incident and allowed the spotlight to continue on Canada's music.

There were delegates from 44 countries at the conference, but more than 50 countries were represented. The World Music Week Committee of the Canadian Music Council included John Roberts, Chairman, Lucien Brochu, Guy Huot, **RICHARD JOHNSTON**, Ronald R. Napier, Manager of Concert Music Administration for BMI Canada, and Hugh J. McLean. Past members of the committee were Lou Applebaum, François Bernier, **KEITH BISSELL** and Maryvonne Kendergi. ♦

Opening ceremonies, World Music Week (CBC photo)

ng World Music Week

opening of World Music Week. John Kraglund's review in *The Globe and Mail* was headlined: "Aitken's flute dominates music week opening". Norma Beecroft, on a commission from the CBC, wrote a work especially for composer/flautist **ROBERT AITKEN**. It received its world premiere during this concert. Also on the programme were "Mythos II (for flute and string quartet)" by **STEVEN GELLMAN** and Aitken's own "Lalita (for flute and chamber ensemble)". This last work was composed in 1972 as a commission from the Société de musique contemporaine du Québec.

A concert September 29 by the Festival Singers of Canada and the Mendelssohn 100-Voice Choir with a CBC Instrumental Ensemble consisted of all-Canadian works. William Littler reported in *The Toronto Star* that Canadian composers "speak with voices as individual as those found elsewhere . . . Somers, Willan, Prévost, Schafer — these men emerged from no common five-line staff. They leave soundprints as distinct as their fingerprints." The works, conducted by Elmer Iseler, were "Kyrie" and "Gloria" by **HARRY SOMERS**, "An Apostrophe to the Heavenly Hosts" by **HEALEY WILLAN**, "Psalm 148" by **ANDRE PREVOST** and "Epitaph for Moonlight" by **R. MURRAY SCHAFFER**.

On October 1, International Music Day, Yehudi Menuhin performed **HARRY**

SOMERS' "Music for Solo Violin" that was written by Somers last year and dedicated to Menuhin. Lauretta Thistle of *The Ottawa Citizen* called the work one "of considerable substance, and worthy of having exposure before an international audience such as this one". Following the concert both Somers and Menuhin were presented with music doctorates from the University of Ottawa. At the time Menuhin spoke of Somers and his work and said, "I am so very thankful that this composer has chosen to write for a single instrument."

Two world premieres were included on a programme by The National Arts Centre Orchestra, Mario Bernardi conducting, the evening of International Music Day. The concert began with **ANDRE PREVOST's** brief "Overture", a CBC commission. Ronald Gibson described the work in the *Winnipeg Free Press*: "It had a bright incisive start, and was always exciting and vital. The last section was a splendid fugato, which we prepared to hear developed at some length. Alas, it was all over in a flash before we really knew what was happening." John Kraglund wrote that "Overture" ". . . must be considered a highly successful if not a profound composition."

The second new work was "Spiral"

Continued next page



NEW WORKS ACCEPTED INTO THE LIBRARY OF THE
CANADIAN MUSIC CENTRE FROM JULY 15 TO NOVEMBER 14, 1975

by ROBERT AITKEN, again, a CBC commission. William Littler described it: "Spiral" is a work investigating the juxtaposition of block sonorities. Aitken fills the air with extremely busy textures during the course of his investigation, textures full of surprising sounds ranging from amplified wind tones of the pucker and whose variety to energetic string scrapings . . . There is structure, of course, but 'Spiral' primarily testifies to the fact that Robert Aitken possesses two of the most wide-open, unencumbered ears in Canadian music . . ."

Jacques Longchamps of Paris referred to "Ouverture" and "Spiral" as "virtuoso exercises which denote true temperament and show off the excellent Ottawa orchestra directed by Mario Bernardi to its best advantage".

When delegates reached Montreal on October 2 they were immediately treated to a half-hour video work by SERGE GARANT. ". . . chant d'amours" was commissioned by the Television Programming Service of the CBC in Montreal especially for World Music Week. It was recorded on videotape last June. This is a lyric work, severely structured, voices treated rather traditionally. The solo cello line is like a lengthy curve throughout the changing patterns, serving somewhat as a connecting thread. Jacques Longchamps of *Le Monde* wrote that Garant follows in the steps of Boulez and that "his style is rigorous, has bite and a lyricism strong enough to match the texts he chose".

That evening the Société de musique contemporaine du Québec programmed CLAUDE VIVIER's "Liebesgedichte", commissioned by the SMCQ and dedicated to Maryvonne Kendergi. Written for voices, woodwinds and brass, the October 2 performance was the Canadian premiere.

On October 3 GILLES TREMBLAY's "Solstices: Version Spatiale" was performed in the piano noble of the Salle Wilfred Pelletier in Place des Arts. Lauretta Thistle of the *Ottawa Citizen* described the work as "a complicated aleatoric or chance work, and it was different every time it was played . . ."

"For the listener, there is undoubted fascination in climbing onto the continuous loop at a different point every time. And we could all have the privilege of choosing our favourite version."

The Tremblay work was a CBC commission, as was FRANCOIS MOREL's "Rituel de l'espace", written in the late '50s. Delegates heard it performed October 5 by the Montreal Symphony Orchestra conducted by Rafael Frühbeck de Burgos. This concert was especially arranged by the French network of the CBC to mark the close of World Music Week.

Referring to the music of the many Canadians he had heard, Jacques Longchamps wrote on October 9: "There is much more than promise in this young school of writing which found in World Music Week a magnificent occasion to show off its vitality and its uncomplicated optimism". — N.G. ♣

UNPUBLISHED WORKS/OEUVRES INEDITES

Opéra

GEORGE, Graham
King Theodore (1975)
(Opera in 3 acts. Libretto taken from memoirs of Sebastian Costa, translated and edited by Renée Luciani, and letters of Horace Walpole and Sir Horace Mann) soloists, mixed chorus, orchestra: 2223/4331/timp, perc, 2 harps, chromatic free bass accordion/strings

Orchestra/Orchestre

ADASKIN, Murray
In Praise Of "Canadian Painting in the Thirties" (1975)
strings, harpsichord

BETTS, Lorne
Suite in Three Movements (1975)
2222/4321/perc (4)/strings

HARTWELL, Hugh
Sonata for Orchestra (1974)
4(alto flute)4(E♭ clar)4/85(D trumpet) 31/timp, perc(6), 2 harps/strings (18-16-14-12-8)

MATTON, Roger
Mouvement symphonique No. 3 (1974)
3232/4330/perc, harpe, célesta/cordes

RAE, Allan
Image for Orchestra (1975)
2(alto flute) 222/2200/perc(2), piano/strings

RIDOUT, Godfrey
George III His Lament (1975)
(Variations on a well-known tune)
2222/2200/timp, perc/strings

SIMEONOV, Blago
Scherzino (1962)
1111/2000/strings

Orchestra with soloist(s)/Orchestre avec soliste(s)

BU CZYNSKI, Walter
Concerto for Violin, Violoncello and Orchestra (1975)
solo violin, solo cello/2222/4331/timp, perc/strings

KLEIN, Lothar
Invention, Blues and Chase (1975)
solo free bass accordion/strings

RAE, Allan
The Crack in the Cosmic Turtle (1975)
jazz group: 1 reed player (amplified alto flute, soprano sax, tenor sax), trumpet, bass trombone, tuba, electric guitar, electric bass guitar, piano (acoustic and electric), percussion (2) orchestra: 2222/2221/perc(2)/strings

Chamber Music/Musique de Chambre

BARNES, Milton
Fantasy for Guitar (1975)

DOLIN, Samuel
Adikia
1 to 5 accordions (in any combination), prepared tape

FODI, John
Pi, Op. 18 (1968)
trombone, piano

HAWORTH, Frank
Soludens Suite (1967)
for one player: recorder and piano

JONES, Kelsey
Passacaglia and Fugue (1975)
brass quintet

KLEIN, Lothar
Quintet for Piano and Strings (1954)
piano, string quartet
Quintet for Winds (1952)
woodwind quintet

REA, John
Reception and Offering Music (Anaphora IV) (1975)
woodwind quintet, percussion

SIMEONOV, Blago
Baroque Ceremonial, Intermezzo, Pastorale and Scherzino (1971)
clarinet quintet (E♭ clarinet, 2 B♭ clarinets, alto clarinet, bass clarinet)

Farewell, Pastorales!
woodwind quintet

Max and Moritz (1952)
oboe, clarinet, bassoon

Pastorale, Intermezzo and Scherzino (1975)
woodwind quintet

Three Bulgarian Dances (1974)
clarinet, piano

Two Inventions (1974)
flute, viola

TREMBLAY, Gilles
Oralléuants (1975)
soprano, clarinette basse, cor, 3 contrebasses, 2 percussions

WALLACE, William
Diversions (1975)
brass quintet

Chorus/Choeur

BETTS, Lorne
Margarita Sorori (1975)
SSAA/2222/2000/harp/strings

MORAWETZ, Oskar
The Song My Paddle Sings (1975)
SATB

SIMEONOV, Blago
Findlay (1975)
SATB, piano

SOMERS, Harry
Kyrie (1970-72)
solo vocal quartet (SATB), SATB chorus, orchestra: flute, oboe, clarinet, cello, 3 trumpets, piano, percussion (4 or 5)

Voice/Voix

ANHALT, Istvan
La Tourangelle (1975)
3 sopranos, tenor, bass, flute (piccolo), oboe, clarinet (E♭, B♭, A and bass), bassoon (contra bassoon), trumpet (B♭, D), horn (baritone), tuba, violin, viola, cello, double bass, piano (celesta), Hammond organ (Ondes Martenot), harp, percussion (2), 3 two-channel tape recorders, loudspeakers, central mixing panel

KLEIN, Lothar
Herbstlieder (1957)
soprano, piano

PAPINEAU-COUTURE, Jean
Quatrails (1947)
Voix moyenne, piano

PREVOST, André
Musiques Peintes (1955)
voix moyenne, piano

SIMEONOV, Blago
Melo Dramata (1965)
soprano and/or clarinet (or flute), contralto and/or trumpet, bassoon, timpani

SOMERS, Harry
Zen, Yeats and Emily Dickinson (1975)
female narrator, male narrator, soprano, flute (bass flute, bamboo flute), piano, tape

Piano

BERTRAND, Ginette
Sonate pour piano (1973)

ECKHARDT-GRAMATTE, S. C.
Sonata No. 4 (1928)

PREVOST, André
Quatre préludes pour deux pianos (1961)

SIMEONOV, Blago
Four Moments (1965)
Little Ballad (1962)
Seven Old Aquarelles (1975)

Organ/Orgue

HEALEY, Derek
Paraphrase — "Discendi, Amor Santo" (1975)

PUBLISHED WORKS/OEUVRES EDITEES

Chamber Music/Musique de Chambre

McCAULEY, William
Five Miniatures for Brass Quintet (1974)

Chorus/Choeur

BISSELL, Keith
Lord, Thou Hast Been Our Dwelling Place (1975)
SATB, organ E. C. Kerby (Caveat)

CLARKE, F. R. C.
O Father on our Festal Day
SATB, organ Waterloo (Peter McKee)

DETWIELER, Alan
David and Goliath (A Masque) Novello
boy soprano, 2 baritones, SATB chorus, narrator, flute (piccolo), oboe (English horn) or clarinet, 2 trumpets, 2 trombones, percussion, harp or piano

Piano

COLES, Graham
Three Serverisms, Op. 5 Berandol

SURDIN, Morris
Fragmentations I, II & III Private publication

GALLOWAY'S FIRST SOLO ALBUM COMING OUT ON SACKVILLE

by Paul Rimstead

Musicians fall into different categories. There is the guy who rides with the changes and, as a result, is probably the best off financially. In writing, we call that being able to read the market.

There are others who doggedly flog a form of music, long dead, because they can't change.

Others rely almost totally on their technical ability to work in various situations that call for sight reading, perfect time and a complete musical education.

And then there are guys like **JIMMY GALLOWAY**.

Galloway is a Scot, from Dalry, a small town near Glasgow, and he plays middle-of-the-road or mainstream jazz mainly because he loves it.

were so impressed with Galloway's ability on his first visit to the city, years ago, they held a going-away session for him at Al Hirt's on the final day of his vacation.

Mind you, while Galloway is a purist, he is not a traditionalist. He doesn't stomp-stomp-stomp like the Preservation Hall band, but swings along with the middle-of-the-roaders such as the great Louis Cottrell who plays at Pete Fountain's Club down there.

Galloway slipped into the Cottrell band, with Waldren (Frog) Joseph on trombone, Alvin Alcorn on trumpet, Placide Adams on bass, Louis Barbarin on drums and Jeanette Kimball on piano, as if they had rehearsed for years.

Since that time, he has been a respected player — one of the best in the

compromised in some way during the lean years, Galloway stayed with it and now is on the brink of international success. The best indication of this is the fact that he has been asked to play in the Montreux Jazz Festival next summer — an event which ranks very favourably with the more publicized annual festival in Newport. Last year, for instance, the lineup in Montreux — a picturesque mountainside city in Switzerland — included such musicians as **Oscar Peterson**, Count Basie, Ella Fitzgerald, Clarke Terry, Dizzy Gillespie, Roy Eldridge, Louis Bellson, Zoot Sims, Gerry Mulligan, **Roland Kirk** . . . all the greats. To be considered on the same programme — especially at the 10th annual festival — is recognition in itself.

Galloway will be in Montreux with his quartet, although festival organizers have agreed to his request to invite along Vic Dickenson on trombone and Wild Bill Davison on cornet to fill out the front line. These arrangements, however, have not been completed, mainly because Galloway has as yet been unable to contact the irascible Wild Bill, who makes his home address wherever he pleases.

At home, Galloway also is leader of The Metro Stompers, a six-piece jazz group which mainly plays concerts. As a matter of fact, a longtime staff member at BMI Canada was once an integral member of that band. Charlie Gall, a talented cornetist before retiring from music to join BMI Canada, played with Galloway when both were dashing young men in Scotland.

Because of the nature of their music, The Stompers' arrangements are "heads", but, because of the length of time they have been together, they are as tight as any band in the country.

Galloway concentrates mainly on interpreting standards but he has also done some original writing and has one of his originals — "Blues Alley Bump" — on his upcoming album. His handling of the difficult fish horn, however, is what excites people most and he currently is beginning a long run at Basin St., in Toronto, a new jazz room at George's Italian Cafe. For the past two and a half years he appeared nightly with his quartet at the Sapphire Tavern.

The future, though, may make it difficult for people to get him on long engagements because he is ready to make his move. Toronto will always be Galloway's home but a respected New York agent feels it is time for him to start demonstrating his talents in other parts of the world.

Recognition was a long time coming. Galloway has proven something.

If a musician truly believes in his form of music and learns to play it very well, something good will come of it.

Even if the guy happens to be president of a publishing company called Fish Horn Music . . .



Ernie Mills photo

Jim Galloway

Mind you, the money is important, too, because two years ago he gave up his job as the head of the art department of Toronto's Vincent Massey Collegiate.

A graduate of the Glasgow School of Fine Arts, Galloway didn't start playing a horn until he was 18. "I must have been the only jazz fan in Dalry," he smiles. He has stuck with his music ever since and, just to show how stubborn he is, plays it on a fish horn.

A fish horn is a soprano sax and most musicians discarded it years ago because of its difficult nature. Not surprisingly, the name of Galloway's publishing company is **FISH HORN MUSIC**.

"This, ladies and gentlemen," announced Frankie Assunto one night a few years ago at Al Hirt's Club in New Orleans, "is one of the very few men I have met who can play a fish horn in tune." Assunto, who died a couple of years ago, was leader of the Dukes of Dixieland.

He and other New Orleans musicians

world on his instrument in his kind of music — and has been asked to play with some of the world's greats.

Consider the likes of Vic Dickenson, Wild Bill Davison, Bobby Hackett, Buddy Tate, Cat Anderson, Teddy Wilson, Bud Freeman, Roy Eldridge, Mary Lou Williams, **Illinois Jacquet**, Jimmy Rushing . . . The list goes on and on.

Yet Galloway has not left Canada, his adopted home, for any length of time.

His first record as a soloist will soon be released and is an exciting album with Dick Welstood, an internationally respected pianist from New Jersey who, while perhaps not well known to the general public, is a jazz giant. Welstood plays so much piano, he feels a bass gets in his way and he settled for a recording with Galloway and Pete Magadini on drums. The recording, "Three's Company" on the Sackville label, was done while they were working at The Firehall in Toronto when it had a jazz policy.

When most jazz musicians might have

MELBOURNE AIMS TO KEEP RECORDINGS IN CATALOGUE

by Rick MacMillan

George Taylor, President of Melbourne Records of Canada Limited, believes in keeping otherwise unavailable items in sales catalogues in order that they may be freely accessible to the public. This led him, in early 1973, to approach BMI Canada Limited with the suggestion that his label release on a regular basis albums containing serious music written and performed by Canadians. Since that time the two companies have worked closely to produce a wide range of music by many creators and performers.

BMI Canada has acted as artist and repertoire director and has suggested and arranged for recordings of works by many of its affiliated Canadian composers. In some cases the nine discs to date have been recorded especially for Melbourne, in a few they are a continuation of Melbourne's earlier releases, and in some Melbourne has co-operated with commercial recording companies and the Canadian Broadcasting Corporation in rereleasing deleted product. All of these records are distributed by London Records of Canada Limited.

The first of the recordings, "Threnody: Youth Music by R. MURRAY SCHAFER" (Melbourne SMLP 4017), was issued in early 1971. This disc contains a good cross-section of Schaffer's music composed specifically for performance by

young people. The performers in this case are Lawrence Park Collegiate Orchestra and Choir, with members of the North Toronto Collegiate Orchestra, conducted by John P. Barron and John R. McDougall. The record includes "Threnody" for youth orchestra, youth choir, five narrators and electronic sounds; "Epitaph for Moonlight" for youth choir; "Statement in Blue" for junior youth orchestra and "The New Soundscape", a discussion by the composer on the state of the acoustical environment.

Chester Duncan, writing in the *Winnipeg Free Press* on March 20, 1971, noted that Schaffer is "the Canadian composer who beyond all the others is most likely to emerge as a major figure in the eyes of the world. Clearly, he has the equipment, the imagination, and the determination to do this." Duncan goes on to call "Threnody" an "uncomfortably moving work on the atomic bombing of Nagasaki. It makes a most interesting counterpoint between eye-witness accounts (mostly by children) and 'official' statements on the effectiveness and necessity of the act . . . there is no doubt that however we categorize 'Threnody', it is really something."

The second item to appear in the Melbourne series, "Violin Music of the 20th Century" (Melbourne SMLP 4021), was issued in October, 1973. On this disc David Zafer, violin, and George Brough,

piano, perform Dohnányi's "Sonata in C Sharp Minor, Op. 21", ANN SOUTHAM's "Rhapsodic Interlude for Violin Alone", SAMUEL DOLIN's "Sonata for violin and piano", and Milhaud's "Corcovado".

The third record in the Melbourne series, "Antonin Kubalek Plays Canadian Piano Music" (Melbourne SMLP 4023), was released early in 1974 and contains the following works: "Suite Pour Piano" by JEAN PAPINEAU-COUTURE, "L'Ecllosion" by OTTO JOACHIM, "Sonata" (1970) by PAUL KILBURN and HARRY SOMERS' "Fifth Sonata".

David Basskin, reviewing the record in *The Varsity*, reported: "What Kubalek has presented us with here is a collection of inventive, exciting piano works, all marked by an outstanding characteristic of this century's music: rhythmic experimentation and massive technical difficulty . . ."

"For devotees of 20th-Century music, for fans of Canadian music and performances, and for those who want to hear something new and worthwhile, I can recommend this disc . . ."

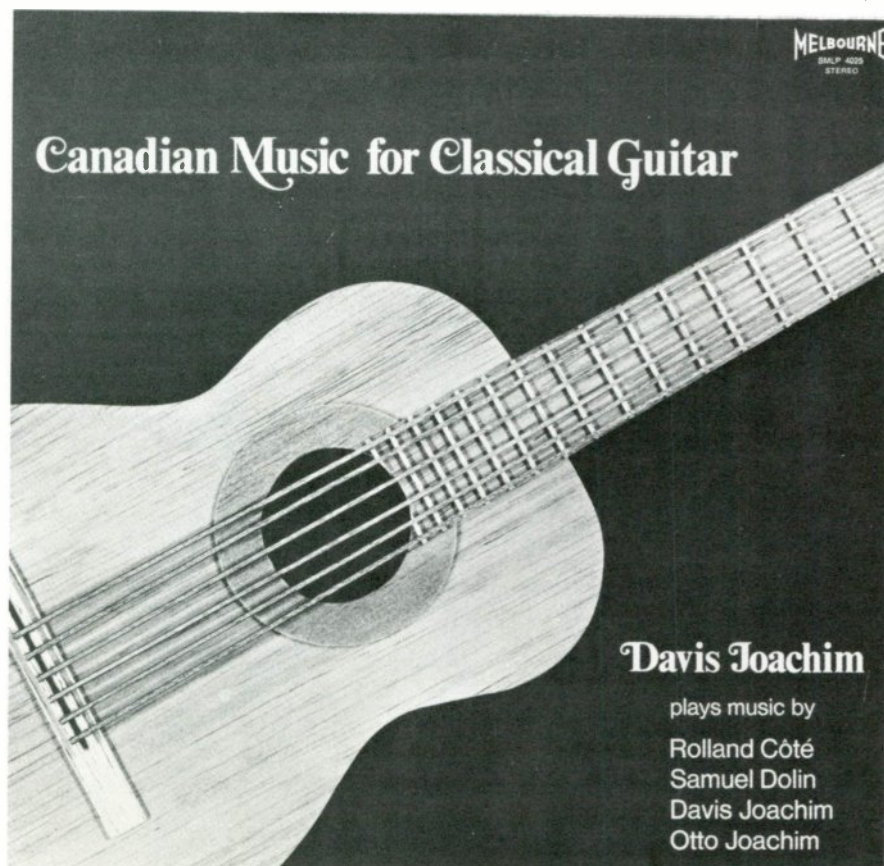
The next record in the series marks the beginning of Melbourne's recordings of works for electronic tape by Canadian composers. "Electronic Music by Canadian Composers, Vol. 1" (Melbourne SMLP 4024) begins with "Boat, River, Moon" by ANN SOUTHAM, resident composer with the Toronto Dance Theatre and an instructor in electronic music at the Royal Conservatory of Music in Toronto. It was commissioned for a modern dance, choreographed by David Earle, and was first performed October 3, 1972.

Michael Schulman, reviewing the record in *Performing Arts in Canada* magazine, found the music of "Boat, River, Moon" to be "tightly organized, often exotic, colourful and rhythmical. It works, even without the support of choreography."

Side two of the record contains VIOLET ARCHER's "Episodes" and "Flute Collage No. 2" by ROBERT DAIGNEAULT, who has also composed several scores for the Toronto Dance Theatre. The latter work was composed for this group for the piece *A Walk in Time*, choreographed by Peter Randazzo.

The fifth item in the Melbourne series, "Canadian Music for Classical Guitar" (Melbourne SMLP 4025), contains works by Canadian composers DAVIS JOACHIM, SAMUEL DOLIN, ROLLAND COTE, and OTTO JOACHIM. All works are performed by Davis Joachim, although the two versions of "Stimulus a Goad II" by the guitarist's father, Otto Joachim, make use of much electronic modification.

Another album presents two new recordings of two major works by R. MURRAY SCHAFER (Melbourne SMLP 4026), both recorded, for the first time, under the supervision of the composer. "Requiems for the Party Girl", composed



in 1966 in response to a commission from the Canadian Broadcasting Corporation, is scored for mezzo-soprano (performed on this recording by Phyllis Mailing, for whom the piece was written) and chamber orchestra.

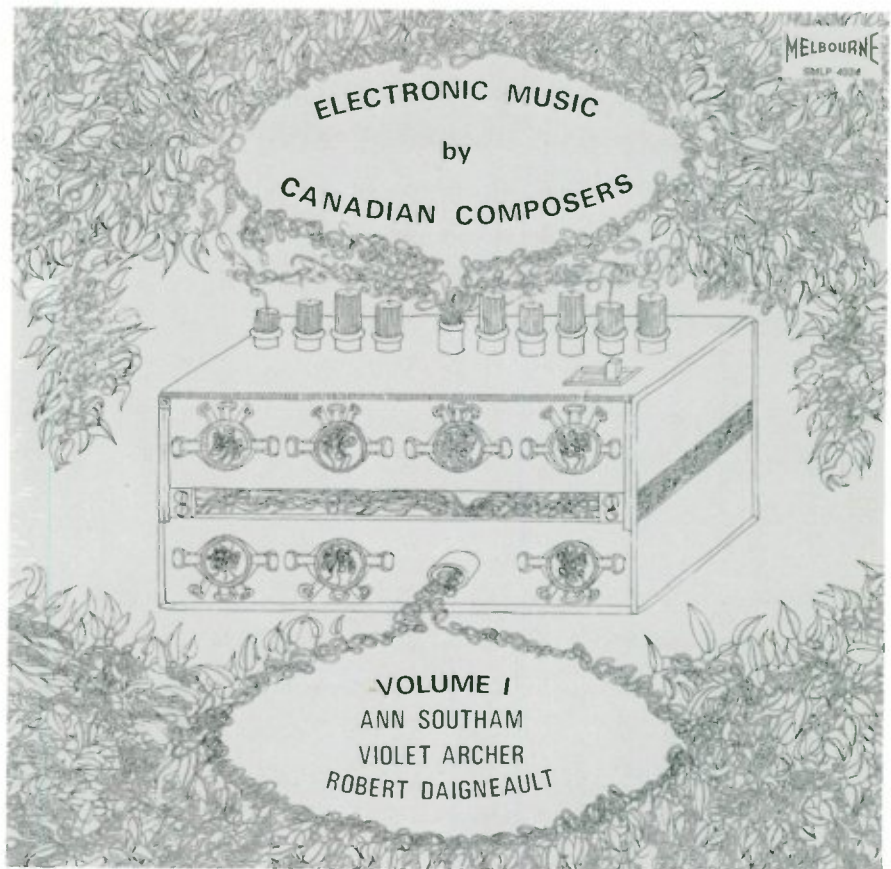
Schafer's "String Quartet No. 1", the B-side of this record, is performed here by the Purcell String Quartet, by whom it was commissioned.

William Littler, writing in *The Toronto Star*, described this disc: "Every now and then a major recording emanates from this record-poor land and this is one of them. It's not that the record itself lays claim to technological distinction, but the performances are virtually definitive and the scores are two of the finest yet produced by the Canadian composer who may well be the most creative of his generation . . ."

"'String Quartet No. 1', commissioned by and dedicated to Vancouver's Purcell Quartet, is one of the most intensely dramatic pieces of chamber music to emerge in the last few years. Both scores belong in every representative collection of Canadian music."

The second electronic recording in the series, "Electronic Music by Canadian Composers, Vol. II" (Melbourne SMLP 4027) opens with **MICHEL LONGTIN's** "Fedhibo (Le Reveil de)". This work was composed at the electronic studio of McGill University using a moog synthesizer, a reverberation unit, filters, banks of oscillators, the human voice and 'concrete' sound. "Fedhibo" is a hymn of praise to the Northern Countries, to autumn and to love.

"Cellophane Wrapper" by **DON DRUICK** has been used as a sound track for a film of the same name, produced by David



Rimmer, and **PETER HUSE's** "Space Play", constructed in the Sonic Research Studio at Simon Fraser University, is representative of a sculptural approach to musical composition. The important thing to understand about **REINHARD**

BERG's "Gegenstimmung" is that it is not primarily trying to communicate to the listener structures, formal processes, motives or similar things to be grasped by the mind, but rather sound as a physical experience.

"Guitar Extensions" (Melbourne SMLP 4028), scheduled for release any day, consists of compositions by **ROBERT BAUER** and **ROBERT DAIGNEAULT** performed by Robert Bauer, solo guitar, and William Kuinka, mandolin, guitar, wind chimes and voice. Side one consists of three Bauer compositions: one for solo guitar, one for both mandolin and guitar played by the same performer, and one for two guitars. Side two has two works which, different though they are, originated from the same material. Each composer has contributed a piece in which the timbres of the guitar are expanded through tape manipulation.

The final release to date is **HARRY SOMERS'** early opera, "The Fool", composed in 1953 and presented by Melbourne (SMLP 4029) as the only commercially available recording of the work. The four soloists are Patricia Rideout, contralto, Roxolana Roslak, soprano, David Astor, tenor and Maurice Brown, bass. Victor Feldbrill is the conductor. This recording was previously released by RCA.

Harry Somers describes "The Fool" as "a stylized music drama of the conflict which exists in both our inner world and the external world during a time of crisis . . . it is also to be perceived on the poetic and dramatic and emotional plane where words and music combine to create a sense of meaning, another dimension behind and beyond semantics." ♦



Two awards in '75

VERSATILITY OF NEW ALBUM INDICATIVE OF MYLES AND LENNY

by Maria Topalovich

For generations, hitherto established and relatively "pure" musical styles and genres have been fairly consistently adhered to by practicing musicians and composers. Hence the "folk" idiom has been clearly defined with specific and readily recognizable style traits and interpretations by artists. Similarly, "rock" has been established as a genre, and specific and recognizable varieties such as acid-rock, folk-rock and funk have evolved.

The success, or better still, the acceptance of individual styles has largely relied upon an equally specific segment of the listening audience. Whatever the preferences, audiences remain faithful once they have established their musical tastes. In developing a sound one must work towards that which appeals and sells, but a sound must also sustain the audience as well as the market.

Stylistic "puritanism" can merely be observed in general terms as the juxtaposition and experimentation of various musical, theatrical and artistic styles and genres is often an important part of artistic expression. In recent years an exciting trend of expanding proportions has seeped into the realizations of, and the attitude towards musical expression. The purists of course still exist and continue to prosper in their defined areas of endeavour.

Myles and Lenny, two promising young Canadian musicians, are in their own unique way successfully juxtaposing very different styles, backgrounds and influences in their musical output.

Having met in school seven years ago, the two began their careers as many young and hopeful musicians do — in their respective basements. **MYLES COHEN**, principal songwriter, guitarist and vocalist for the group, began songwriting at 13. A self-taught guitarist, he took his work seriously from the very beginning. As he now laughingly recalls, "My inspirational foundation was set the day I saw the Beatles presented for the first time on the *Jack Parr Show*. That was it! I knew what I had to do." Kidding aside, however, Myles began to work hard, learn hard and struggle, playing with various bands around Toronto.

LENNY SOLOMON, in the meantime, developed from a very different background. Son of the TSO principal violist Stanley Solomon, he began piano studies at 6 and violin at 7, later studied music at McGill University in Montreal, and at one time played violin in the National Youth Orchestra. The two met and have remained together since. "One day I was visiting Myles", explains Lenny, "and he sang a few songs for me. When he told me he had written them I thought he was

kidding. They were really good!" And so their careers began.

Together, on guitar and violin, they practiced and slowly began to develop a distinctive sound. The first years were frustrating. They instinctively knew that what they were developing had promise, and this faith in themselves and their work inspired them throughout the difficult times. They played in a few small clubs, but their first break, if such a thing can be pinpointed, came with their first real "gig" — the 1969 Mariposa Songwriters Conference, a Fall Mariposa supplement. From there, they experienced a steady growth both professionally and musically.

In 1972, while on a year's contract with GRT, they produced their first hit single "Time to Know your Friends". Two years later, they joined Columbia and a debut album "Myles & Lenny" was released. More than 25,000 copies were sold in Canada and the U.S. Two hit single releases, "Hold on Lovers" and "Can you give it all to me", emerged from the album, and the latter was named the Most Outstanding Single of the Year ('75) by the Canadian Entertainment Conference in October. In addition, the duo was voted the best folk duo of the year by the CEC.

With the release of their first album, Myles, Lenny and their band went on an extensive 3-month, 40-city U.S. tour. Its success provided not only an inspiring climate in which to perform, but also valuable and necessary exposure. The incredible pace set with the release of the album intensified upon their return to Canada. Their mushrooming success is indicated in that a total of 20,000 copies of their second album is being prepared for shipment, whereas 25,000 copies of the first album were sold.

Last summer also provided the group — which includes **IVAN BOUDREAU** on bass, **Bill MacKay** on drums, and **Rick Doyle** on guitar — with exciting new thrusts. In July, they were headlined at Ontario Place and drew an audience of 12,000, and in August they performed in the National Arts Centre in Ottawa. In December an Ontario-Quebec tour with Frank Zappa was planned with club tour in Canada this year and a possible U.S. tour in the Spring.

What is it that is working for Myles and Lenny since they began professionally in 1969? Is it a particular "sound" or is it a special style? Myles suggests their diverse backgrounds have been the source of their strength and inspiration. "We are very different, therefore we have a lot to share, and even more to learn from one another."

Myles and Lenny agree that they cannot name one particular style or artist as a formative influence. They both maintain that although one cannot escape

outside influences, they gained the most valuable insights from each other, and drew from what each other had to offer. As Lenny points out, the only thing that can be expected from Myles and Lenny is violin and guitar. Everything else is variable. Their new album illustrates this, as one can find reggae, love ballads, heavy rock, folk, and even excerpts from Bach's "E major Partita" for solo violin. Instrumentally there is violin and guitar as well as full string and horn sections, assorted percussion and instruments. Added personnel include **Doug Riley**, **HAGOOD HARDY** and **David Bromberg**. Each cut is unique, yet a particular quality does permeate throughout — the sound that can only be labelled Myles and Lenny.

The many years before the albums were frustrating. Myles and Lenny have come a long way since the days they practiced in the basement for fun. Asked if it is still "fun", Myles looked up and smiled, "It's still fun, but now it's 'serious' fun."



Standing: Ivan Boudreau, Myles Cohen, Lenny Solomon; below, Rick Doyle, Bill MacKay.

Methodical and premeditated frenzy

SONG IS BEST MEANS OF COMMUNICATING FOR RAOUL DUGUAY

by H  l  ne Pedneault

"Once the stars start to talk, the world will be fine."

RAOUL DUGUAY opened our discussion with this startling pronouncement, while he smiled and gestured with the hand he had pulled out from under his great blue felt cloak. He's inclined to talk that way all the time, in colourful sentences full of strange connections, on the lookout for a better world in which man would live a fuller life, in harmony with himself, his fellow man and his environment. What interests Duguay is totality.

"You can't pigeonhole me because I'm everywhere at once."

Together we talked a great deal and listened to music; he played piano and guitar to accompany the lyrics which appeared out of a big bag of notebooks. Whether he's talking, singing or playing some musical instrument, he always comes across with the same intensity. He's a magician: he makes you believe he can do anything and that no medium holds any secrets for him. He is first and foremost a writer, but his creativity has extended to painting, drawing, sculpture, the theatre, the cinema (as actor and director), teaching, music and singing. He is constantly pushing back his own limits — and ours too.

"There isn't a person alive with whom I can't communicate. I'm not a mirror for people to see themselves in; I'm the silvering that makes the mirror possible."

In order to multiply his chances of communicating, he multiplies his channels of communication. "I address myself to mankind without regard to barriers of colour, I.Q. or ideology. I talk to 800 people the way I talk to one. It's the only honest position to take."

There was a time when people were afraid of this outrageous character with his long hair and insistent voice. He now finds himself working in a medium which is perhaps more universal and communicative than any other art form — singing. Popular song allows him to reach people of every sort, from "the bawdy house to the house of God" as he puts it. He is, so to speak, an artist of no fixed address; he belongs to everybody and everything, this great poet and generous human being.

His activities may look to some like mere frenzy, but it is the most methodical and premeditated frenzy you might ever hope to see.

"The poet's job is to put a name to things so that people will become aware of them."

This young fellow from Abitibi who was born on February 13, 1939, in Val d'Or, of an Acadian mother and a Gaspesian father. "I'm just a little K  b  kois kid who wants to grow up. My greatest accomplishment is to make my voice heard: I

speak to Evreman and Evrywon in Kebek at the same time."

Duguay recorded his first album of songs ("Aill   To  lmond") for Capitol nearly a year ago and immediately found himself among the top 20 bestsellers. He doesn't seem to scare people as much any more. He's busy making plans for records five years into the future. Raoul Duguay is many people all at once.

He took an undergraduate degree in Philosophy and then did doctoral studies. Taught Philosophy, Aesthetics and Writing at l'Universit   du Kebek and at various CEGEPs (community colleges).

Published the Manifesto of the musical group l'Infonie in 1970, "Musique du Kebek" in 1970 and a book of poems called "Lapokalips  " in 1971. In 1974 and 1975 new editions of his poetry collections "Or le cycle du sang dure donc" and "Ruts" were published.

Was jazz, pop and contemporary music critic for CBC's "Carnets des Arts".

Has contributed to a number of periodicals, including *Parti-Pris*, *La Barbe du Jour*, *Passe-Partout*, *Quoi* (which he co-founded) and *Mainmise*.

Co-founded the musical group l'Infonie and recorded some of his poems on two of their albums. He toured the province with them, appearing at many CEGEPs, at Place des Arts, Place des Nations, the Com  die-Canadienne and in 1970 at the Nuit de la Po  sie in Montreal.

Has given some 700 performances in Kebek and elsewhere, notably at the Th  atre Bobino in Paris (where he boggled the French for 22 evenings), the Th  atre de la Monnaie and the Palais des Beaux-Arts in Brussels.

Has mounted several exhibitions of his paintings and drawings.

Has written four stage plays.

Has acted in several films including three of Jean-Pierre Lefebvre's, in which he had a starring role. Was writer, director and actor for the film "O ou l'invisible enfant".

Wrote five poems to accompany a collection of 17 silk-screen prints and engravings appearing in an art book published by the "Atelier de R  alisation Graphique de Qu  bec" in 1975.

Is now working on a slide show, which includes poems and music for Quebec's Ministry of Cultural Affairs, as well as on a symphonic poem for 72 voices.

And for all that, this list doesn't begin to cover a fraction of what Duguay has done in the past and will do in the future.

Dear Raoul,

I feel so frustrated. You're a very singular character with a plurality of talents, but you're also a very simple man. Yet I've found it virtually impossible to capture the simplicity that lies behind your many achievements.

If what is missing from this article is enough to make people want to go and talk to you or see you on stage or hear your recordings, then I will have accomplished something.

Your writing works for everybody. I've begun to see that it's like a film negative which you allow us to print as we like, with our own textures and colours.

You said at one point: "I distract, but I also instruct."

In any case, you make us want to learn to take in the world with all five senses..."

H  l  ne Pedneault.



Robert Chiasson

Raoul Duguay

MUSIC IN CANADA

GEORGE RYGA's play *The Ecstasy of Rita Joe* opened in London, England, in September. According to Jamie Portman of Southam News Service, reporting to Canadian newspapers, Londoners were shocked at what the play had to say.

He wrote: "It was obvious, the other night at the Hampstead Theatre, that *The Ecstasy of Rita Joe* had a profound impact on audience members. They were shocked by what it had to say about the plight of Canada's native peoples. But they were also moved."

Star of the production was Canadian-born Toby Robins. Portman explained that the Hampstead Theatre club chose this play because of the essentially universality of the play's concerns.

Not long ago *The Music Scene* reported a new **JOE MENDELSON** album, "Sophisto", and now his most recent release is "No Substitute". The album marks the reunion of the band Mainline with Joe, **MIKE MCKENNA**, drummer **TONY NOLASCO** and bass player Lesley Johnson, new to the band.

Peter Goddard of *The Toronto Star* found "This 'No Substitute' album, with **ADAM MITCHELL's** clean, spare production, not only keeps the point bright and sharp but drives it home with a thud. This is a tough, no nonsense album of rock which, as Mendelson sings in the song 'Get To You', makes you realize 'the truth from the lies'".

The band played Massey Hall in Toronto in late September.

VALDY's A & M album "Country Man" has gone gold in Canada and the writer/performer plans to go back in the studio the first of the year, following his November/December Maritime tour. **CLAIRE LAWRENCE** will produce.

Jazz guitarist **MICHAEL KLENIEC** released last year on his own Gamelon label his first album, titled "Sending". The album is a combination of Armenian tunes, popular songs, latin classics and some of his own compositions.

Following a concert last summer at the Burnaby Art Gallery in B.C., John Daly wrote in the *Georgia Straight*: "When he performed 'Solea', his own composition, he became totally enraptured in his work, spinning a web that gently but completely encompasses with a subtle simplicity . . . The whole afternoon was thoroughly enjoyable."

MICHELE MERCURE was a member of the cast of "Visa le noir, tua le blanc", a play which had a six-week run at the Théâtre Port Royal in Montreal last fall. Michèle is the daughter of the well-known Quebec actress Monique Mercure and composer **PIERRE MERCURE**, who died in France ten years ago.

By November Attic Records had released **KEN TOBIAS'** album "Every Bit of Love". This follows the release of the single with the same title. The single, reports Attic, has been released on Capitol in the U.S. but plans have not been finalized for U.S. release of the album.

November was a good month for Ken. He married wife Patty just before starting off on a concert tour. Speaking of the album, he told *The Toronto Sun's* Wilder Penfield: "I think it's a true picture of myself and the direction I'm going into." Deep down there must be angry things in me — I haven't got it all together yet. He is pleased with the album because he feels he was able to produce it without compromise.

Last October RCA released the **CLINT CURTISS** single "Please Daddy Don't Go Away" and "Whisky Ridge", the former written by Clint. The tunes are cuts from his RCA album, "The Wayward Boy", released in November.

Clint told *The Music Scene* there are ten original tunes on the album and that it was recorded at Audio Atlantic in Halifax. He said special thanks for this album had to go to RCA's man in Halifax, Hansen Josey, and to the Maritimers who backed him. He believes this to be his best album to date.

GINO SALVADOR joined an Italian band at 13 and by the time he was 17 he organized his own quintet and was touring Italy. He plays saxophone and clarinet but since moving to Canada has concentrated on writing rather than performing.

Enrico Farina recorded two of Gino's tunes, "Don't Say Goodbye" and "Don't Go Away", with the lyrics for the latter co-written by **PAT RICCIO**. Both tunes remained on the RPM charts for several weeks. Farina also had released last October an album on the E.F. Records label and this includes five cuts written by Gino.

Gino considers his material MOR with Latin and rock influences. At press time he was looking for a lyricist to work with him and was approaching Canadian artists with a view to recording his material.

"Happy Anniversary to Mom and Dad" was released last fall on the Destiny International label. The tune was written by **DANNY MAYER** and was recorded by Danny and his group The Mavericks at The Mercey Brothers Studio in Elmira, Ontario. The producer was the group's manager, Herman VanDyk. The Mavericks are a four-piece group that plays clubs chiefly in the Brampton, Ontario area.

JOHN ALLAN CAMERON and Anne Murray taped the U.S. syndicated television show *Pop Goes Country* in November, hosted by Ralph Emery.

BILL and wife **SUE-ON HILLMAN** are high-school teachers in Strathclair, Manitoba, but they're heavily into music when not teaching. As well as performing as a duo, they are members of The Western Union and Free Spirit. Others in Free Spirit are **AL JONES**, **KEN BLAIR**, Ian Hunter and Terry Fleetwood.

Bill wrote all the material on the Maple Grove album "Bill & Sue-On Hillman". Free Spirit's initial album for Maple Grove Records is titled simply "Free Spirit" and contains all-original material by the group. The tune "You Must Remember" from the album, written by Al Jones, has been released by Maple Grove as a single.

Last summer Bill and Sue-On toured parts of the United States and northern Manitoba and last fall Bill began developing a course for the Manitoba Department of Education called Entertainment Arts. Included was an examination of the various areas of the entertainment industry.

BOBBY G. GRIFFITH's latest single on Badger Records is a bouncy, happy tune. It's titled "Keep an Eye On Your Friends" and was written by Bobby who also wrote the flip side, "Love Kept On".

Winning the top country female singer title opened the door for **CARROLL BAKER** for an appearance on *The Tommy Hunter Show*. Carroll and top male country performer **GARY BUCK** taped the show shortly after the Big Country Awards and the airdate was in late October.

Following that manager **DON GRASHEY** took Carroll and writer/artist **JERRY PALMER** to Nashville for sessions in the Woodland Studio there, co-produced by Don and **CHUCK WILLIAMS**. Carroll's first single from that session is "One Night of Cheatin' Ain't Worth the Reapin'" a self-penned tune, backed by "Why Me Lord?" Jerry's current single is one of his own tunes, "One Way Ticket to a Lady" backed by a duet with Carroll of the old country favourite "Are You Mine?"

Both Carroll and Jerry played the Concord in Toronto during the fall and both appeared at the Oshawa Country Jamboree. Carroll was also booked for appearances in Ottawa and Owen Sound while Jerry was booked in North Battleford, Saskatchewan, and Regina. When not on the road he performs with his band at Bunny's Place in Thunder Bay.

The latest Columbia single by the Montreal-based group The Dudes is "Dancing Shoes", written by group member **DAVID HENMAN**. Other members of The Dudes are leader Robert Segarini, **RITCHIE HENMAN**, **BRIAN GREENWAY**, Kootch Trochim and Wayne Cullen.

This single follows their earlier album "We're No Angels" and the single "Saturday Night". The Dudes are signed with Columbia in the U.S. and in October played a dozen college dates south of the border and a week at the Bottom Line in New York.

PETER DONATO's second album for Capitol was scheduled for release in November but at press time Capitol told *The Music Scene* release date had been postponed until February. "Not Much of a Dancer" is expected to contain ten new Donato originals.

Attic Records reports that it will distribute a **FRANK MILLS** album for the Canadian Talent Library, expected to be recorded in January for a March release. This will be a vocal album

By mid-November **HERBIE HELBIG** began to write music for the 13-episode CBC television series on the life of John Diefenbaker. This assignment follows the success of Helbig's score for a similar series by the CBC on Lester B. Pearson.

All the music for the half-hour programmes will be written by Helbig and will be performed by the Canadian Brass. Some episodes may have additional instrumentation. Recording will be done at Toronto's Manta Sound and screenings will begin the end of 1976.

ROBBIE MacNEILL and **JOHN ALLAN CAMERON** have been working together now for nearly two years. Robbie is musical director for CTV's *John Allan Cameron Show*.

In October Robbie told *The Citizen* in Ottawa that he plans to spend the winter writing an album. He has not recorded his own album but others, including Anne Murray and John Allan Cameron, have picked up his tunes. He is best known for "Robbie's Song for Jesus" that is typical of his gentle, sensitive style.



Bic Photography

Shown at press party to introduce **MOE KOFFMAN's** latest GRT record are, left to right, GRT's Ross Reynolds, Moe Koffman, Doug Cole, owner of George's in Toronto where recording was made.

CURT PHILLIPS-WATTS of Edmonton scored the music for an industrial film that to date has received two awards. "To Serve Our City" was named best industrial film in Alberta by the Alberta Motion Picture Industries Association and the Canadian Film and Television Association gave it an award for best public relations film in Canada.

Jim and Bertrand (**JIM CORCORAN** and **BERTRAND GOSSELIN**) gave a concert at Montreal's Cinéma Outremont in November. *Pop-Jeunesse* magazine noted "... the well-blended voices and the rare beauty of the acoustic guitars".

SARA ELLEN DUNLOP is holding off until January for the release of her single, "Looking Out the Window" and "Rock & Roll Music". Both tunes are originals and the single is on Sara Ellen's own label, Sara Ellen's Homemade Records. The composer/artist calls this single disco-rock flavoured.

In December Sara Ellen played Harbourfront in Toronto and on January 19 is scheduled to appear at Bruegels. She is working on material for an album.

DIANNE BROOKS' album for Warner Brothers is expected out early this year in Canada and the U.S. Produced by Brian Ahern, both Anne Murray and Bonnie Raitt have supplied backup vocals. Nice.

STAN ROGERS wrote the opening theme and music for the first segment of a six-part CBC television series titled *Culture Hunt*. Produced by George Robertson of the CBC's current affairs department, the series is scheduled to begin March 3 on network TV. The programmes will study the "Canadian cultural identity".

Stan and Bill Howell of Halifax have co-produced the pilot of a half-hour radio show titled "Anecdote". The two plan to match writers and lyricists and will guide the pairs toward the presentation of half-hour programmes.

Stan continues television appearances, including *The JOHN ALLAN CAMERON Show*, *Touch the Earth* and the *Noel Harrison Show* out of Halifax. He has played a number of coffeehouses throughout Ontario, including the new Scarecrow in Kingston and the new Smale's Pace in London.

The best thing that happened to **MOE KOFFMAN** and GRT's press party to introduce Moe's new album was that bass player Rick Homme didn't show.

"Moe Koffman Live at George's", Moe's sixth album for the label, was to be introduced to the full house of industry people at George's in Toronto. The guests enjoyed wine and pizza while Moe and GRT's Ross Reynolds frantically tried to locate Homme for a scheduled mini-concert.

Finally Moe apologized to guests that Homme had just moved into a new home and was out buying a rug. His group, he continued, would nevertheless carry on with the concert. A few numbers of very pleasant jazz were offered. Applause, and it was all over.

Then in walked Rick Homme. The audience shouted for an encore and Rick was on the stage. Suddenly it all came together and everyone knew what this exciting two-album set was about. The set is the first recording made live at George's Spaghetti House, a spot known internationally for its jazz. The material includes a variety of original material from Koffman himself, **DON THOMPSON** and Doug Riley.

Get **GARY BUCK** on the phone and in three and a half minutes he can tell you enough country news to keep you bogged for days. Naturally he's talking Broadland and naturally he's produced most of it.

It goes something like this: **LEWIS PEDERSON** has his first Broadland album out, titled "Rodeo No. 1 Sport". All are Pederson's tunes.

The Singing Post Family's latest single is "When He's Got Time" backed by a **JOE KNIGHT** tune, "Silver Strings".

RON McLEOD has recorded the **BEN HEWITT** tune "Bobbie's Got This Thing About Trains" and **GEORGE PASHER** has recorded Joe Knight's "Apple Time" and **DICK DAMRON's** "Bittersweet Song".

DALLAS HARM album "Paper Rosie" has been released, as has **DICK DAMRON's** "The Cowboy and the Lady". Dallas played 18 dates with Ian Tyson on his successful Maritime tour and Dallas' latest single, "Georgia, I'm Cheating On You Tonight", has been released.

Julie Lynn has recorded **LEE ROY's** song "Sweetest Thing This Side of Heaven" on the Condor label.

Gary himself has recorded on RCA the **Billy Joe Shaver** tune "Restless Wind". He was off to Regina for shows there in late November, was scheduled in Sarnia in December, the Horeshoe Tavern in Toronto beginning January 19, and Ottawa in March.

CHERYL KEYLA's release on Royalty Records out of Edmonton is a self-penned tune, "Too Much Love", produced by **R. HARLAN SMITH** and **JOE KOZAK**. The single is included on Cheryl's Royalty album with the same title.

CHRIS NIELSEN was born in Aalborg, Denmark. She is receptionist/secretary and promotional director for Royalty Records, as well as being a recording artist on the label. Her first release is an R. Harlan Smith tune, "Lady from Virginia" backed by one of her own songs, "I Love You in a Song".

Attic Records' Tom Williams reports that stations have picked up **RON NIGRINI's** single "I'm Easy" and that sales are especially heavy in the Windsor area. The label plans to take Ron back in the studio the first of the year for a Spring album.

In the meantime, Wilder Penfield III reported in *The Toronto Sun* on Ron's successful opening at Bruegels in Toronto: "At Bruegels he's found room to improvise, to let the jazz in his soul have an outlet in vocal flexibility. Ron Nigrini is more than just a capable singer blessed with a mellow tenor that makes people feel good — he is also an interpreter."

Last October Bonanza Records sponsored a concert of their recording artists at Tanguay Home, a women's prison in Montreal. Among the performers were **GERALD SYLVESTRE**, **MICHAEL LA-CROIX**, **EDDY BIZIER**, **GAETAN RICHARD**, **ALDEI DUGUAY** and **MANON PAQUIN**. Miss Paquin is just 10 years old.

CONCERT

Those who planned the "experimental" concert of the Quebec Symphony Orchestra in November did so with more than a bit of trepidation. Would audiences pay to hear only Canadian music? Would audiences actually pay to hear rehearsals? Conducted by composers?

They did. And in fact other symphony orchestras in this country could learn something from this "first" in Canadian music.

The concert was planned to include only Canadian works: Roger Matton's "Mouvement Symphonique #3", **FRANÇOIS MOREL's** "Radiance" and **GILLES TREMBLAY's** "Jeux de Solstice". Furthermore, the three composers were to conduct their own works. The programme called for the performance of all three works before intermission, then a repeat performance of each, a highly enviable situation for any symphonic work. Also, rehearsals with orchestra and composer as conductor were open to the public at a nominal charge.

The young people of Quebec City took full advantage of the opportunity of hearing living composers rehearse their compositions. The concert itself, November 12, proved a resounding success for the audience, the composers, who were without exception delighted at the definitive performances of their works, and even the members of the orchestra, as reported by Marc Samson in *Le Soleil*: "With the co-operation of the OSQ musicians, who almost without exception gave them solid support, the three composers, transformed into conductors for the evening, acquitted themselves honourably."

As for OSQ General Manager Francois Magnon, he announced following the concert a similar one will be held next year. The concert was produced with the assistance of a special grant from the Canada Council.

Flautist/composer **ROBERT AITKEN** was, at press time, on tour in the Northwest Territories with guitarist Leona Boyd.

The International Olympic Committee will meet in Montreal July 13 until the opening of the Olympics on July 17. A half hour of Canadian music has been planned for the July 13 opening of the committee's 17th session. The Montreal Symphony Orchestra and the Toronto Mendelssohn Choir will perform three works: the world premiere of a seven-minute work by **FRANÇOIS MOREL**, commissioned by the Olympic organizing committee, **COJO**; **CLAUDE CHAMPAGNE's** "Images du Canada Français" and Sir Ernest MacMillan's "Te Deum" for orchestra and choir.

Norma Beecroft chose a number of Melbourne albums for broadcast on her CBC radio programme *Music of Today*. On November 9 she aired **ROBERT BAUER's** works "Mao", "Filaments" and "White Line on a Green Fence", all included on one side of the Melbourne album "Guitar Extensions". The November 9 programme also included Bauer's "Nondescript" and **GARY HAYES' "Soring"**.

On November 16 Miss Beecroft chose an earlier Melbourne album, "Canadian Music for Classical Guitar". Here **DAVIS JOACHIM** of Montreal performed **OTTO JOACHIM's** "Six Pieces" and "Stimulus a Goad II" along with "Ricerca" by **SAMUEL DOLIN**. On the same programme, but from *Guitar '75*, came **FRANÇOIS MOREL's** "Me Duele España" and **UDO KASEMETS' "Guitar Music for John Cage"**.

The third programme, on November 23, featured tape pieces based on guitar sounds by **ROBERT DAIGNEAULT** and **ROBERT BAUER**. These were from the Melbourne album "Guitar Extensions".

JEAN-CLAUDE PAQUET of Quebec City is the winner of a Young Composers' Competition sponsored nationally by the Junior Women's Committee of the Toronto Symphony. Paquet's work "Metamorphose (La Belle et La Bête)" will receive its world premier at a ManuLife Young Peoples Concert January 17 at Massey Hall in Toronto. Victor Feldbrill will conduct the Toronto Symphony Orchestra.

Paquet attended the School of Music at Laval University where he studied with Jean Landry and **JACQUES HETU**. He has his B.A. in Philosophy from Laval and now teaches philosophy of music there. He has won composing competitions previously and in 1973 the Quebec Symphony performed his award-winning "Nox".

The first young people's concert this season of the Toronto Symphony on October 18 included the premiere of **CHRISTOPHER WEAIT's** arrangement of the Canadian folk song "My Lonely Heart". Ronald Hambleton of *The Toronto Star* referred to the work as "an ingenious arrangement" which "showed off the woodwinds and horns".

Other works by affiliates to be performed during the TSO's season include "L'Apocalypse" by **JACQUES HETU**, "Canzoni for Prisoners" by **R. MURRAY SCHAFFER**, "Sangre de Toro Bravo" (Blood of the Brave Bull) by **JOHNNY COWELL** and **JOHN BECKWITH's** "Concertino for Horn and Orchestra".

Songs by **MAURICE DELA** and **PIERRE MERCURE** are included on a recent recording released by Master Recordings which features Canadian basso David Mills, accompanied by Marjorie Mutter at the piano.

The Quebec Symphony presented performances of works by **CLAUDE CHAMPAGNE** and **PIERRE MERCURE** in commemoration of the tenth anniversary of the deaths of the two composers. Champagne's "Altitude" and Mercure's "Kaliéscope" were performed.

Other performances of works by Pierre Mercure in the 1975-76 season included "Cantate Pour une Joie" at the University of Ottawa in November and "Pantomime" by the Victoria Symphony December 7 and 8. "Lignes et Points" was scheduled for radio broadcast in France in October. The Calgary Philharmonic will perform "Pantomime" on April 21 and the Vancouver Symphony, "Triptyque" in March.

Madame Lyse Richer-Lortie, Professor at the Faculty of Music of the University of Montreal is scheduled to give a talk on the music of Mercure on January 25 at Le Musée d'Art Contemporain, Cité du Havre, Montreal.

Orchestras performing works in commemoration of the death of Claude Champagne include the Montreal and London Symphonies.

KEITH BISSELL has completed a commission for the Confederation Centre Boys' Choir in Charlottetown, P.E.I. "Jubilate" was written for a fall tour by the choir and commissioned by the choir with a grant from the Canada Council.

A second commission, also with assistance from the Canada Council, came from the University of Prince Edward Island Choir, Carl Mathis, conductor. This work is a setting for choir and string orchestra of poetry by Island writer Father Arsenault. It will receive its premiere next spring.

"God's Grandeur" is the title of a third commission, this written with the assistance of the Ontario Arts Council. It was commissioned by the Lawrence Park Collegiate Choir, Bill Seymour conductor, and the Collegiate orchestra, John MacDougall, conductor. The work is for mixed chorus and full orchestra and is written on a poem by British poet Gerard Manley Hopkins.

The National Arts Centre Orchestra, under conductor Mario Bernardi, will give the premiere of a commissioned work by **SERGE GARANT** on April 29 as part of their subscription series.

HARRY SOMERS' "Five Songs For Dark Voice" were performed by Maureen Forrester with the Kitchener-Waterloo Symphony, conducted by Raffi Armenian on November 3. The same work was also used for the ballet "Variations for a Dark Voice" (choreography by Brydon Paige) which was performed on November 11 and 12 by Les Grands Ballets Canadiens at Ottawa's National Arts Centre. This latter programme also included the ballet "A Yesterday's Day", choreography by Linda Rabin with music by **ANN MORITFEE**.

The Lyric Arts Trio returned to Toronto in November following a tour of Northern Europe which included concerts in London and Paris. Among the works performed were "Eglogues" by **JEAN PAPINEAU-COUTURE**, "Cage d'Oiseau" by **SERGE GARANT**, and "Etching — The Volland Suite" and "Kuyas" by **HARRY SOMERS**. The trip was assisted by a touring grant from the Department of External Affairs.

COMPETITIONS

Prizes totalling \$15,000 will be awarded in the 24th annual BMI Awards to Student Composers competition. The competition is open to student composers who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories or are engaged in private study with recognized and established teachers. Entrants must be under 26 years of age on December 31, 1975. No limitations are established as to instrumentation or length of works submitted.

Closing date for entries is April 1, 1976, and all inquiries from Canadians should be directed to Ronald Napier, Manager, Concert Music Administration, BMI Canada Limited, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

To commemorate its 100th birthday in 1977, The University of Manitoba has this year announced a composition competition for two musical works.

Two thousand dollars is offered a Canadian composer for a work for chamber ensemble, in the choral or orchestral medium or combination of choir and small orchestra, or soloist and small orchestra. The work can be in one or more movements and should be 8 to 12 minutes in length.

Five hundred dollars is offered for the writer or writers of a university song which could be adapted as the official song of the University of Manitoba. Lyrics and music are required.

Deadline for entries is April 30 and additional information is available from Professor A. Hammer, Chairman of the Artistic Committee, School of Art, University of Manitoba, Winnipeg, Manitoba, R3T 2N2

The Guild of Carillonners in North America announces a Carillon Composition Competition to foster the composition of new carillon music. The composition must be for a cast-bell carillon with baton keyboard (as defined by the GCNA) of four octaves (minus the lowest C#) in concert pitch.

All entries must be received by March 1, 1976. Prizes will be \$600, \$300 and \$100.

For full details write to William De Turk, CCC, 900 Burton Memorial Tower, University of Michigan, Ann Arbor, Michigan, 48104.

ROBERT BAUER's "From Chikamatsu", commissioned by the Classical Brass, was performed for the first time October 23 during a community concert in St. Catharines, Ontario. The work received a later performance by the Classical Brass in Sudbury.

On October 24 Bauer's "Concerto for Viola", commissioned by Michael Parker, was performed for the first time at an Array concert in Toronto and recorded for CBC broadcast.

Commissioned by Paul Brodie, Bauer has completed "Three Pieces for Soprano Saxophone and Guitar". The work has not been performed to date but may be included in the Fifth World Saxophone Congress in London, England, in July.

R. MURRAY SCHAFER's "Requiems for the Party Girl" was scheduled for a performance December 5 in Oakland, California, by the group called New Beginnings.

The Vancouver new music group, Days, Months and Years to Come presented a concert on September 21 at the Vancouver East Cultural Centre. This concert, which opened the group's first series as resident ensemble at the cultural centre, included a performance of **ALLAN RAE's** "Sleep Whispering", a work for flutes, piano and vibraphone.

"**JOHN WYRE's** new music an imaginative effort" read *The Toronto Star* headline following the premiere of Wyre's "Utau Kane Nowa" November 16 in Toronto. The work was performed by the Festival Singers and the percussion group Nexus under conductor Elmer Iseler.

Ronald Hambleton of *The Toronto Star* reported: "Wyre's title means Singing Bell Cycle, to describe the panoply of bells and gongs played by the percussion group known as Nexus, while voices of the choir sigh softly, or cry out, or vocalize. The sounds grow out of the dark, come to full tide, and then recede. The work moves like the sea, and strikes on each ear differently."

The Faculty of Music Percussion Ensemble of the University of Toronto, directed by Russell Hartenburger, performed an evening of music by **WILLIAM L. CAHN** with guest soloist Robin Engelman on October 28 in Walter Hall, Edward Johnson Building. The programme included the world premiere of "The Recital Piece", a drama for solo xylophonist with Mr. Engelman on xylophone.

William Cahn is a graduate of the Eastman School of Music and is a member of Nexus. He has made numerous solo appearances with the Rochester Orchestra, performing his own compositions, and has also performed at the Marlboro Music Festival.

NEWSLETTER

GREETINGS . . .

And a Happy New Year to you. This is the time for resolutions, and this year we're only going to suggest one. Be it resolved that you will let BMI Canada know your new address when and if you move. We want *The Music Scene* to reach you, but much more important, we want your cheques to reach you! Even with the Post Office in full operation we can only serve you if we know where you are.

Walt Grealis, publisher of RPM, told *The Music Scene* that another Big Country is planned in Toronto in September. The Academy of Country Music is constantly accepting applications for membership and these should be directed to RPM for the time being. Walt tells us he will be getting his steering committee into operation in January but in the meantime he's trying to persuade Harold Moon to help take the helm for some of the initial steering. Harold thinks he's retired.

For various reasons, including the lengthy postal strike and the Christmas season, we expect the backlog to be broken and a large number of exciting record releases right after the first of the year. Hopefully they will all be hits and we will have the pleasure of distributing to you the material wealth that you so rightfully earned.

Another highlight of this year will be the Juno Awards. Preliminary voting will begin almost immediately, Brian Robertson, Secretary-Treasurer for the Canadian Academy of Recording Arts and Sciences told *The Music Scene* at press time. The Juno Awards will be held at the Ryerson Theatre in Toronto March 15 and will be broadcast live on the CBC-TV Network. A 90-minute special will be produced by John Thomson and 10 Canadian acts will be interspersed with the awards. Mr. Robertson explained that another role of the Academy will be to organize industry seminars for members. These will get underway following the Junos.

I am sure that the many friends of Len Hopkins will join me in wishing "Hoppy" a happy retirement. He joined BMI Canada as District Manager when the Vancouver office opened in 1968. He retired in December. Len was known across this country during his band-leading days and more recently Canadian broadcasters have had the opportunity to know him. It is with regret that we tell you that Len was admitted to hospital just prior to retiring. However, the very latest news is that he is at home recuperating.

Sincerely,



S. Campbell Ritchie
MANAGING DIRECTOR

WELCOME TO OUR NEW AFFILIATES

BRUCE ERIC ANDER
DOUGLAS BERNARD ANGEL
BARRY AUTHORS
CHRISTINE AUTHORS
ROBERT FRANK BECKER
MONA MARIE BELL
STEPHEN ALFRED BELL
DANIEL JOSEPH BENOIT
PHILIP BLACKLER
GEORGE BOND
FRANKLIN LLOYD BOYD
MARC BRAULT
NOEL DOUGLAS BROWN
KENNETH BRUNO
PHILIP JOHN BUE
WILLIAM L. CAHN
CHOKER CAMPBELL
JACQUES CARDINAL
GLORIA CARRIERE
RONNIE P. CAVANAGH
DAVE CHAMBERS
GINGER CHANNELL
BRYAN ALAN COFSKY
K. A. D. CONDRASHOFF
WAYNE HERBERT COOK
BILL ALAN COOPER
ALAN WILLIAM CROSSLEY
IVAN CEDRIC DAINES
CINDY DALZIEL
WILLIAM HENRY DALZIEL
KATHY DAVIS
BARBARA DENNETT
SHANE DENNISON
RICK DESPARD
MARY JANE DODDS
BRUCE BENNETT DOMONEY
C. E. ENGLAND
AL ERICKSON
MARSHALL LOREN ETKIN
D. P. W. EVANS
J. A. FLYNN
DEBBIE FOISY

RICK FRANCIS
MARY CHRISTINE FRASER
EMILIO FULCRO
DARWIN PAUL GAGNE
PAUL GAGNE
FRANCOIS GERMAIN
NICHOLAS GEORGE GILDER
LOUISE GOSSELIN
E. P. GRACI
JOHN WAYNE GRACIE
PHILIP GEORGE GREAVES
DENNIS RAYMOND GREEN
REYNALD GRENIER
J. S. GROBERMAN
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The Gazette, October 7, 1975
Yehudi Menuhin finale

Music here respects silence

By MARGUERITE SENECA
of The Gazette

THE TORONTO STAR, September 30, 1975

Canadian choral sound means Elmer

If there be such a thing as a Canadian choral sound it is surely less the sound of one composer in particular than the sound of any composer performed by the Festival Singers.

For our composers speak with voices as individual as those found elsewhere. One scarcely has to look further than last night's World Music Week concert at St. James Cathedral for proof. Somers, Willan, Prevost, Schaefer—these men emerged from no common five-line staff. They leave soundprints as distinct as their fingerprints.

But as the Festival Singers and 100 Voice Mendelssohn (itself virtually an extension of the smaller ensemble) last night, their music achieves a clarity entrusted to the elite choral guard.

The Vancouver Sun, September 2, 1975

An eruption of music to be heard

By MAX WYMAN

The first-ever world music...
The Spectator, Monday, September 29, 1975

Louis Riel rated splendid success

Musique

La semaine de musique: un concert

par Gilles Potvin

Page 74, The Citizen, Ottawa, Thursday, September 11, 1975



World spotlight on Canadian

By Jamie Portman
Southern News Services

CALGARY — Organizers are billing the multi-city World Music Week to be staged in Canada this month as one of the most impressive ever held.

La musique: un art de vivre qui

par Marc Samson