



# THE MUSIC SCENE



MAY - JUNE 1976





Hagood Hardy



BIC Photography

BTO

# JUNOS

BMI Canada is very happy to congratulate our many affiliates who were awarded Junos earlier this year. The list begins with **HAGOOD HARDY** who was named composer of the year for "The Homecoming" and was also named instrumental artist of the year. **BACHMAN-TURNER OVER-DRIVE** was once again awarded three Junos: for best-selling album and single and as group of the year. **Joni Mitchell** was named female artist of the year, **THE MERCEY BROTHERS**, top country group and **MYLES & LENNY**, best new group. We look forward to more of your music.



Lenny Solomon



World Radio History



# THE MUSIC SCENE



MAY-JUNE, 1976

No. 289

JUNO AWARDS	2
BOB McMULLIN by Maria Topalovich	4
HERBERT RUFF by Hélène Pedneault	5
BMI CANADA'S EIGHTH ANNUAL AWARDS DINNER	6
BARRY TRUAX	13
TED MOSES by Jack Batten	14
CANADIAN MUSIC CENTRE LISTS	15
MUSIC IN CANADA	16
NEWSLETTER by S. Campbell Ritchie	22
WELCOME TO OUR NEW AFFILIATES	23

Cover design by Susan Fulford

BMI CANADA LIMITED: THE MUSIC SCENE is produced six times a year by BMI Canada Limited's Publicity and Public Relations Department, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6. Extra copies of this or its companion publication LA SCENE MUSICALE may be obtained by writing to this address. Editor: Nancy Gyokeres.

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





## From the West

# BOB McMULLIN KEEPS COMPOSER'S ROLE LOW-KEY IN FILM WORK

by Maria Topalovich

What makes a composer? Is he or she the struggling artist strolling through the Vienna Woods in search of that flash of inspiration that will strike and miraculously transform into a masterpiece? Or does one come as the result of practical reality of years of intense training that consists of the taxing and often frustrating study of analysis, counterpoint, musical forms, styles, idioms, instrumentation and arranging?

The Romantic notion of a composer is a nice idea, but it doesn't happen too often since natural geniuses are few and far between, and most composers, whether the genius variety or simply the dedicated kind, need more than inspiration to get them to the publisher.

Well, if the Romantic one is out, then surely the Classical approach is left. Wrong! And successful composers like **BOB McMULLIN** have been proving the point again and again.

McMullin is not the Romantic genius, nor does he have three degrees in composition from an eminent university.

McMullin, at 55, has been developing as a kind of musical Renaissance man since his childhood in Raymond, Alberta, where he was influenced early by his family, all professional musicians. He received no formal musical training of any kind, but by the time he was 11 was playing drums in his brother's band and trying his hand at arranging for public school musical events. He learned to read music while singing in the church choir, acquired self-taught proficiency on 10 instruments and played in various dance bands.

During the war, he took charge of an RCAF dance band and while on tour in Europe, attended as many concerts and operas he could get to, studying pocket scores whenever he could. Joining CBC in Edmonton after the war, he continued to arrange and compose for his own radio shows and also played trumpet and clarinet for others. Moving finally to Winnipeg in 1955, McMullin again joined CBC and resumed his duties as composer, arranger, musical director, conductor and broadcaster. He was musical director for many Rainbow Stage productions such as "West Side Story", "Oklahoma" and "South Pacific", and was conductor for a host of performers that included Enzo Stuarti and a Carnegie Hall recording session.

This was Bob McMullin's "formal" training. It was training by circumstance and necessity, and what encouraged this musical development and concurrent success was perseverance, talent and a genuine love for the discipline.

Today, McMullin is known as Mr. Versatility in Winnipeg music circles, and continues to thrive in his many-faceted career. He hosts the successful CBC classical music programme *Encores with McMullin* and admits that he has "very strong opinions about classical music." When confronted with the proverbial question of favourite composer, he admits to Debussy, Ravel and the Impressionists. "When I listen to music, any style of music, I find myself listening for the 'colour' rather than the melody. The combinations of instrumental colour, and the colours created by various rhythmic patterns is what intrigues me the most. My writing reflects the same thought process."

He continues to compose and arrange voraciously with the latest count totalling more than 300 original compositions and 6,000 arrangements. His first (and in his opinion his best) major work for full orchestra, "Sketches from the Rocky Mountains", was completed in 1948 and is still receiving numerous performances. His second major work, "Essay for Orchestra", emerged in 1952.

At the moment, he is completing what he considers to be "the best work I have written". It is a trumpet concerto commissioned by and for Doc Severinsen of

Johnny Carson fame. It is a classical work with some jazz influence that Severinsen has asked be too difficult for anyone else to play but him! It has been a long process for McMullin, as he has been working on it for several years. Yet he considers this an advantage. "This is a unique experience for me precisely because I have been taking the time. I have always gone through a sort of agony while composing, perhaps because I haven't had the formal training. While melodies are not difficult for me, developing them has always been a weakness. However, when I get flurries of inspiration or ideas for Doc's piece, I can set them aside for a while, and make adjustments at a later time; I can ponder them more intensely."

McMullin's great love, however, is working on background music for film and television. As he explains, "I find it to be the most liberal, challenging and rewarding form of musical expression". He has written music for many documentary films and was responsible for the theme music for the television series *House of Pride* on the CBC, the *Collaborators* and *King of Kensington*. He recently completed music for a documentary film called *Winterpeg* that was produced by Don Williams in Winnipeg. At the time of writing he was commuting between Toronto and Winnipeg while working on the score for CBC's *Side Street*, an hour-long weekly television police drama viewed across the network. "Good scores add tremendously to both the plot and the ultimate (though subliminal) enjoyment of the play or film. There is a great challenge for the composer in any assignment, even if the material is only mediocre." Regarding attitudes toward film writing, McMullin evinces very definite opinions: "There is too much 'composer' in most of the dramas on the air today. There is just too much music. These composers seem more interested in flexing their own chops rather than painting a careful musical picture that should coincide with and enhance the visual action."

So here you have a composer, arranger, broadcaster, musician, conductor and musical director. A multi-faceted man who did not spend years learning the traditional techniques of writing. In the early days of his career, he admits that he sometimes felt the lack of training. But over the years his attitude towards his work has, as he puts it, mellowed. "You could almost say that now I'm afraid of 'knowing'. It would be too confining for me. This way, I 'know' from what I have done, and do what my instincts and past experiences tell me. I guess that has always been my general attitude", he paused, "but I still sometimes wish I could learn to develop my themes more effectively..." ●



Tom Sheet

Bob McMullin



## HERBERT RUFF CREATES MUSIC FOR FRENCH NETWORK'S CHILDREN'S SHOWS

by Hélène Pedneault

Besides the people who have seen him every day in the CBC corridors for the last 23 years, and the performers with whom he has worked, few know the other side of Uncle Herbert's personality. He is the creator of sounds for nearly all children's programmes for Radio-Canada, the CBC French network.

Uncle Herbert is a mystery — for the children, he is faceless and has no surname. He is music incarnate. Older children will remember having seen camera shots of him sitting at his piano, surrounded by all the legendary characters of the early days of the programme *La Boîte à surprise* (Jack-in-the-Box). But only 'children' now in their 20s will remember him. The programmes have ended, the children have grown up, but Uncle Herbert is still there.

I met him in a CBC studio in the middle of a rehearsal of *Gutenberg*, a very comical programme which has been on CBFT, CBC French TV, since January. He is easily recognizable, slightly withdrawn from the action, lost between his three keyboards (grand piano, honky tonk and Solovox), with his look riveted to a small monitor which enables him to follow the acting and to add the appropriate music bridges at just the right moment. He looks like a moon-gazer in a world of his own, concentrating on his art, or a scientist preparing a secret formula, but without test tubes. He does not live in another world, but he is a scientist — one with a rare knowledge which consists of inventing and expressing moods for the world of children. His music speaks when the actors are silent.

Nobody wants to know where Uncle Herbert comes from — the mystery might be destroyed, like that of Santa when one realizes that he only exists when he dresses up with his beard. However, it would be interesting to discover the background of **HERBERT RUFF**, Uncle Herbert's namesake.

He seemed to me a very tactful man, willingly recalling his memories, but in a haphazard fashion, out of order, and above all, always trying to minimize his past successes and the infinite number of his shows. He is a simple man, like Uncle Herbert, and he has had many experiences, also like Uncle Herbert.

His whole life revolves around music, which is perhaps natural since he was born in Austria, in 1918. At the age of 6 he began to play the piano, and when still very young, he entered the Berlin Conservatory where he studied under Walter Gieseking and Professor Graener. He did not finish his studies, but left when he was 13, preferring to devote himself freely to all forms of music. He became involved in jazz, and both popular and classical music.



Maurice Champagne

Herbert Ruff

That was the beginning of his long battle against what he terms musical snobbery, against the musty pockets of conservatism in the 'serious' schools of music, and against the 'high priests' of the music world who insist that classical music is the only music worth playing and hearing, and only a small elite can appreciate it. He calls these classical performers "penguins" (in a whisper), and thus ridicules the style which has characterised the recital for centuries.

He has a deep respect for music, but it does not restrict him. Musical scores are like canvasses for him through which inspiration is expressed. "Give me a score which Bach wrote, note by note, and I'll play it as such. But I know that such a thing doesn't exist. All the scores we have today were 'arranged' in the 18th and 19th Centuries. Composers at that time never wrote these arrangements."

At the age of 16, he wrote his first film music. He was to write much more: in Czechoslovakia for the Lucerna Company; in Germany, for UFA and Terra; and in Quebec, for various government departments and for Hydro Quebec.

Among others, he has worked with Father Ambroise on a film series shot in Europe, with a Polish producer of animated films, and on *St. Francis of Assisi*, the film which won first-prize for Catholic Television in Monaco. He continues to compose film music.

He spent three years in Czechoslovakia, and at 21, he left for China. He talks very little about his long stay of 14 years there, saying merely that he was a musician hired first by the English in Hong Kong, and then by the Americans. He was the first musician to give a recital before the Communist Government which had just come to power. He has a bad memory of that: he played Rachmaninoff, sitting between two guards armed with machine guns, amidst total silence, until he finished. The entire audience then turned towards the leaders who began to applaud slowly. They had enjoyed it.

In 1951, the British Arts Council commissioned a work from him, and he wrote his "Sonata in D Major" while still in China, which received the highest praise

Continued on page 12



## Harry Somers' musical contributions applauded

### INDUSTRY HONOURS SONG CREATORS AT EIGHTH BMIC DINNER

by Nancy Gyokeres

The writers, composers and publishers of 32 Canadian songs were honoured, and that was reason for a party. The Harold Moon Award went to **HARRY SOMERS**, a Canadian composer so outstanding that there was even more reason for a party. And then there was the announcement by BMI Canada's Vice-President Gordon F. Henderson, Q.C., at the end of the affair that BMI Canada would, as of July 1, be a wholly Canadian-owned non-profit organization. That, alone, was reason for the great pride and happiness during the evening. Why, then, a hint of sadness?

The sadness wasn't obvious. There were a number of gentlemen present who mingled with the guests just as they had for the past seven years. Most guests didn't know these men would not be attending future dinners in their present capacities. The list was headed by BMI Canada's President Edward M. Cramer. It wasn't until the end of the evening that guests realized that Mr. Cramer, also

President of Broadcast Music, Inc. and the man who guided the Canadian subsidiary toward autonomy, just wouldn't be President next year. And the board members from south of the border. Mr. Henderson paid tribute to Merrill Lindsay of Decatur, Ill., and to Donald F. DeGroot of Detroit. And then to employees of Broadcast Music, Inc. who have worked closely with BMI Canada for longer than most employees can remember: Al Feilich and Ed Molinelli. These were saying goodbye. We're grateful for their devotion and assistance and sorry to see them leave.

But left behind is a country of talent ready and willing to go it totally on its own. More than 7,000 Canadian affiliates will be represented on the new all-Canadian board, and those affiliates were well represented by their fellow composers at the largest Awards Dinner in the history of BMI Canada. Awards went to music creators who are not only known at home, but also abroad. People such as **TERRY JACKS** who came from Vancouver; **HAGOOD HARDY**; **MYLES**

## BMI CANADA ANNOUNCES AUTONOMY BY JULY 1

Gordon F. Henderson, Vice-President and counsel of BMI Canada Limited for the past 25 years, announced at the conclusion of BMI Canada's Eighth Annual Awards Dinner May 5 that effective July 1, 1976, BMI Canada would be completely owned and operated by a Canadian non-profit corporation.

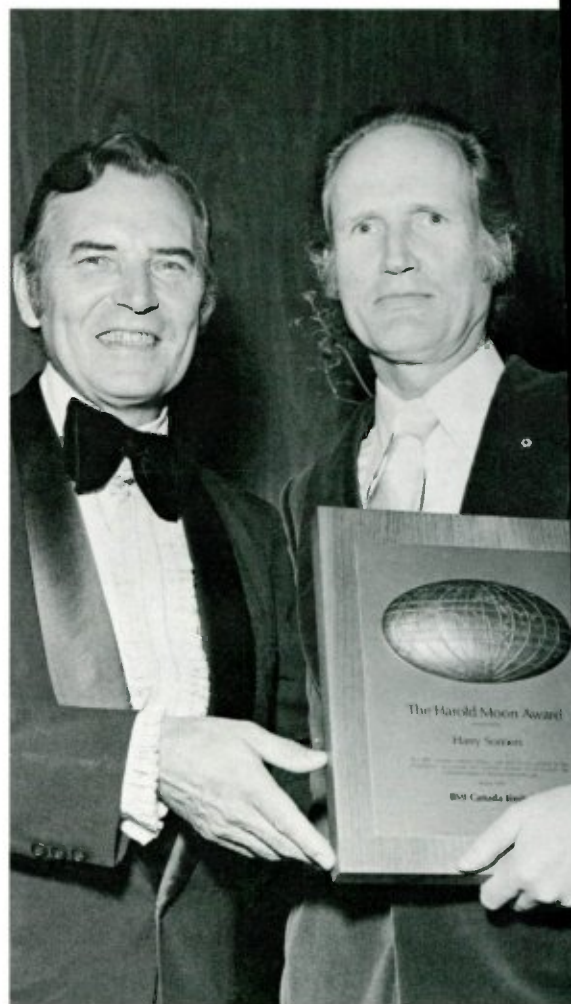
He continued that an agreement between Broadcast Music, Inc. and BMI Canada Limited called for all shares issued in the latter company to be acquired by the new group. The Royal Trust Company will be one of its three trustees, together with Wm. Harold Moon, founder and long-time Managing Director of BMI Canada; and Mr. Henderson of Gowling and Henderson of Ottawa. Glyn Smallwood of the Royal Trust will represent that organization. In addition, four members of the board will represent affiliated writers, composers and publishers, controlling a majority vote. S. Campbell Ritchie will continue as Managing Director.

Through reciprocal agreements, Broadcast Music, Inc. and BMI Canada will represent one another's repertoire in their countries. BMI Canada Limited will be in the same position as 35 other performing right societies around the world which enjoy similar arrangements with the U.S. body.

Edward M. Cramer, President of BMI Canada and Broadcast Music, Inc., explained that BMI Canada has operated on its own for several years but the time was right for formal autonomy.

Finally, Mr. Henderson gave formal recognition of the leadership and assistance provided by Broadcast Music, Inc. to Canadian composers, writers and publishers. "From its inception," he said, "it has encouraged an open-door policy. This will continue to exist."

Press reaction to the announcement was immediate. Walt Grealis, publisher of the music trade RPM reported: "Canada Day 1976 (July 1) should generate an even greater feeling of nationalism to the more than 7,000 BMI Canada affiliates." Canada's weekly music trade newspaper *Record Week's* front page banner read "BMI Canada an autonomous body on July 1." Jim Smith of *The Spectator* in Hamilton called the move an "important development for BMI Canada Limited and the Canadian music community in general".



S. Campbell Ritchie and Harry Somers

**GOODWYN** and **JIM CLENCH** of Montreal; and of course the ex-Guess Who members **BURTON CUMMINGS** and **DOM TROIANO**; **RANDY BACHMAN**, **ROB BACHMAN** and **FRED TURNER** were honoured for their Bachman-Turner Overdrive hits; and other names familiar to the industry across the country: **TIM DANIELS**, **GILLES VALIQUETTE**, **KEN TOBIAS**, **R. HARLAN SMITH**, **RAY MATERICK**, **DAVE BRADSTREET**, **BOB RUZICKA**, **DICK DAMRON** and the many more listed on the back cover of this issue.

The evening of May 5 began with cocktails and an oyster bar on the mezzanine level of the Hyatt Regency in Toronto. A trio headed by jazzman **JIM GALLOWAY** played during the reception and as dinner was announced moved into the diningroom to provide music there. Placecards made it possible for guests to meet some they had not met



previously. Record company executives and broadcasters mingled, composers met music "users", where performing right royalties are collected. Nicholas Leluk attended representing the Minister of Culture and Recreation for Ontario; Alderman Arthur Eggleton represented the City of Toronto; John MacDonald, President of the Broadcast Executives' Society, was present as was Arnold Edinborough, Canadian publisher and activist for the arts. Michael Spencer, executive director of the Canadian Film Development Corporation, came from Montreal and Eber J. Rice, chairman of the Ontario Liquor License Board, was in attendance. A. Gordon Cardy, President of the Canadian Hotel Association, represented that branch of music users.

Once again Bill Walker was invited to be Master of Ceremonies. In the past guests asked to be presenters came from the industry, but this year stars in their own right were invited. These included **AL WAXMAN**, "The King of Kensington"; Elwood Glover; songstress Catherine McKinnon; broadcaster Helen Hutchinson and U.S. composer and performer **David Amram**. Tribute was paid to these presenters for their interest in Canadian music and in the writers and composers of that music.

The Harold Moon Award, including a specially engraved plaque and a cash award of \$500, was presented by Managing Director S. Campbell Ritchie to Harry Somers for contributions to Canadian music at an international level. Mr. Ritchie outlined the numerous performances of Somers' works last year during *World Music Week* in Canada and described performances of his works, including the opera "Louis Riel", in Washington marking the U.S. Bicentennial. In conclusion he pointed out that the most recent index of recordings produced by Radio Canada International includes 18 compositions by Harry Somers, more than any other Canadian. These recordings are distributed for broadcast throughout the world.

This presentation to Harry Somers was a surprise. As he accepted, he quipped: "I remember Harold Moon when I first went to BMI Canada. He called me Hank. I think he wished I would be a country and western star!" Speaking of the many forms of music in this country, he said "we are all a brotherhood" and concluded, "I must thank BMI for the support they have given me and to music in Canada."

Mr. Ritchie presented the stage arrangement of flowers to Somers' wife, a delighted Barbara Chilcott. The flowers were a Rikka arrangement, a classical form of the Japanese Ikenobo School, and the table arrangements continued the theme.

Following Mr. Henderson's announcement guests were invited to linger for a final drink. Congratulations on the announcement of autonomy poured to executives and employees but along with the joy was the sadness of goodbyes. Ed Cramer's final remark was: "I hope you'll have me back next year." He may not be back as a host next year, but he'll be welcome as a very special guest. ♦



Clockwise, from above: Mrs. Gordon F. Henderson, Mrs. George Mitchell, Mr. Mitchell, Vice-President, Ontario Region, The Royal Trust Company, Mr. Henderson, Vice-President, BMI Canada; Mr. and Mrs. Harry Somers; Mr. Henderson, Mrs. Wm. Harold Moon, Mr. Moon, Mrs. Henderson; Edward M. Cramer, President of BMIC, and Sylvia Train, *The Toronto Sun*. (Robinson Photography)







Top left: Presenter AL WAXMAN and Rob Asselstine of The Mercey Brothers Studio who accepted on behalf of THE MERCEY BROTHERS PUBLISHING COMPANY, publishers of PETER GRAY's "California Lady"; above, Cam Ritchie, right, presents certificates to MYLES COHEN, writer of "Can you Give it all to Me", and publishers Maribeth Solomon of MARIMICK PUBLISHING and Wayne Patton of BLACKWOOD MUSIC (CANADA) LTD. Left: TERRY JACKS accepts for "Christina"; left below, GILLES VALIQUETTE accepts from presenter Dave Amram for "Fais Attention".



Mr. and Mrs. Arnold Edinborough; A. Gordon Cardy, representing The Canadian Hotel Association.



Presenter Catherine McKinnon and Donald Harron, DON GRASHEY, Gaiety Records, CARROLL BAKER.

Left to right, below: John Stewart of MANITOU MUSIC accepts as publisher of "Good Feeling (To Know)"; HAGOOD HARDY accepts as the writer of "The Homecoming", presenter David Amram, AJ Mair of ABOVEWATER PUBLISHING accepts as co-publisher; Luc Martel of BMIC, Montreal accepts on behalf of the writers and publishers of "Je t'ai fait une chanson".







Clockwise from above: Brian Chater of MELBROOKE MUSIC, Montreal, accepts Certificate as co-publisher of "I Wouldn't Want to Lose Your Love", written by MYLES GOODWYN and recorded by April Wine; Jack Richardson, left, of Nimbus Nine accepts on behalf of BURTON CUMMINGS, DOMENIC TROIANO and CIRRUS MUSIC for "Dancin' Fool" and "Loves Me Like a Brother"; TIM DANIELS accepts as writer of "Easy Listening"; CARROLL BAKER accepts on behalf of R. HARLAN SMITH for "Life & Love & You" from presenter Helen Hutchinson; Ms. Hutchinson presents Certificate to DON GRASHEY of D & L MUSIC PUBLICATIONS, publishers of JERRY PALMER's "Ooo Mama".



Mrs. Waxman, AL WAXMAN, Bill Walker, Master of Ceremonies.

Robert Ternisien, Montreal, and Duncan Sandison, Toronto, both with CBC copyright departments.



D. H. Hartford, President, CFRB; Mrs. Lyman Potts; Ms. Nona Macdonald; D. C. Trowell, President, CKEY; Mrs. Hartford.



Left to right, below: Al Mair of ABOVEWATER PUBLISHING accepting as co-publisher of KEN TOBIAS' tunes "Lady Luck" and "Run Away With Me"; Ms. Hutchinson, TONY TOBIAS representing Ken and accepting for GLOOSECAP MUSIC LTD.; a happy MIKE McQUEEN receives his certificate for "Light of Love" while Jack Richardson accepts on behalf of SUNSPOT MUSIC.







Top left: **RAY MATERICK**, writer of "Linda Put the Coffee On" accepts from Helen Hutchinson and Gary Muth of **DON VALLE MUSIC LIMITED** accepts for the co-publisher, **DAVID BRADSTREET**, left, accepts for his tune "Renaissance" while Joe Summers accepts for **IRVING MUSIC OF CANADA LIMITED**. Mr. Summers of A & M also accepted on behalf of **BILL HENDERSON** and the publishers of "Crazy Talk", recorded by Chilliwack. Left: Terry Flood of **SLALOM PUBLISHING COMPANY**, Montreal, accept for "Oowatanite" written by **JIM CLENCH**; **PAUL GRADY**, co-writer with **DENIS GRADY**, gets a congratulatory Miss from presenter Catherine McKinnon for his song "Uproar" recorded by Anne Murray.



Wayne Patton and Mrs. Vivien Hicks, **BLACKWOOD MUSIC (CANADA) LTD.**, **BARRY COBUS**, **SATURDAY NIGHT MUSIC**, and Mrs. Cobus.



**JEFF SMITH**, Sounds Interchange Studio, and guest Shirley Woods.

Israel Switzer and Mrs. Phyllis Switzer, **CITY-TV**.

Left to right, below: Gerry Plamondon of **LES EDITIONS KASMA PUBLICATIONS** and **JEAN-PIERRE MANSEAU**, writer of "Tu Chantes Comme Moi" accept Certificates from presenter Elwood Glover; Denise Meloche of BMIC's Montreal office accepts from Catherine McKinnon on behalf of **RANDY BISHOP** and **KAZAM MUSIC** for "Very Special Places (We both know)".







Clockwise from above: Lori Bruner of Polydor Records, distributors for BYO material, accepts from presenter Elwood Glover on behalf of writers RANDY BACHMAN, ROB BACHMAN and FRED TURNER; Nancy Ruhnke accepts on behalf of husband CRAIG RUMNKE for "Sweet Feelin'", co-published by UNART MUSIC (CANADA) LTD., represented by Keith Patten, right; Elwood Glover presents Certificate to Berry Keane of DUNBAR MUSIC CANADA, co-publisher of BOB RUZICKA's "Sunshine Lady"; presenter Catherine McKinnon remains cool while presenting to QUALITY MUSIC PUBLISHING LIMITED's Bill Kearns, co-publisher of JAKE DOELL's "Yellow House of Love".



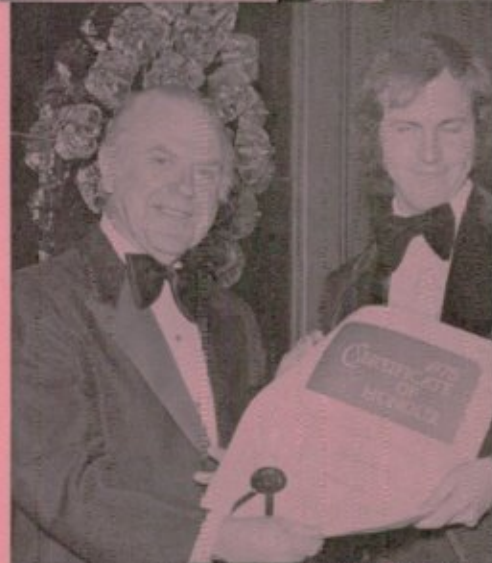
John Watt, Smile Records, Miss Anne Stein



Billy Edwards and Edle Frankel.



Linda West, *That's Show Business*; Rodney Brandt, Virginia Wyld, *Broadcaster*; Bette Laderoute, publisher of *That's Show Business*



Below: Wayne Patton, BLACKWOOD MUSIC (CANADA) LTD. and BARRY COBUS of SATURDAY NIGHT MUSIC accept Certificates from Catherine McKinnon as co-publishers of TED TRENHOLM's "When You're Up, You're Up"; GARY BUCK of DOUBLEPLAY MUSIC OF CANADA and Bill Kearns of QUALITY MUSIC PUBLISHING LIMITED, co-publishers of DICK DAMRON's "Wish the World a Little Love" accept from Ms. McKinnon.







TERRY JACKS, Sam Sniderman, EUGENE SMITH.



Band leader JIM GALLOWAY.



Ross Reynolds, GRT; Mrs. Cohen, MYLES COHEN.



Mrs. Stewart, John Stewart, MANITOU MUSIC; Miss Ann McKenney, PAUL GRADY.

RUFF — Continued from page 5

from European and American critics. Subsequently, all his works in the classical style were welcomed with similar warmth. "Variations on a Scottish Theme" and "Rhapsody for Piano and Orchestra" were recorded in Europe with the composer as soloist. He has written about 30 works including chamber music pieces. He composes this music now in order to perform it with friends. His latest work is entitled "Trio for Clarinet, Viola and Piano".

Herbert Ruff is a concert pianist, accompanist, composer and conductor. He has played in Vienna, Zurich, Prague, Hong Kong, Montreal, and twice at the New York Town Hall with violinist François d'Albert. His works have been performed in Berlin, Shanghai, New York and Montreal. But one must always add "among others" in listing his past performances.

In 1953, he arrived in Canada where he finally 'met' Uncle Herbert. He was hired as a teacher at the Conservatoire, but since he was still "allergic" to the mustiness, he did not stay long. Uncle Herbert joined the CBC and, for 23 years, he has been the pianist for hundreds of variety programmes, and for 18 years, the composer-accompanist for children's programmes, including the French network's *Bobino* and the much-missed *La Boîte à surprise*, since their start. He is the only composer-accompanist to have played on more than 1,000 television programmes for children: *Picotine*, *Nic et Pic*, *Grujot et Délicat*, *Piccolo*, *Frantréluche*, *Le Pirate Maboule*, *Sol et Gobelet*, *Maigrichon et Gras Double*, *Les Egre-gores*, *La Ribouldingue*, *Le Major Plum Pudding*, *Le Grenier*, *Gutenberg*, etc.

In 1968 BMI Canada awarded Mr. Ruff a Certificate of Honour for his song "Boîte à Surprise". Several of the programmes have also been sold to francophone countries and the *Nic et Pic* series is making a veritable world tour. It has been translated into several languages. Many albums of these programmes have been issued on the Fantel label, all with Uncle Herbert's music.

He is the composer of 2,000 songs, for children as well as lieder and popular songs.

If you think that's the story of his life, you're mistaken. There's more. We have talked about only a small part of his work, and he has many more creative years before him. He has also bought a farm at Bishoptown in the Eastern Townships. He has a horse, farms the land, and of course has built a large music room. He has witnessed the awakening of the music of Quebec and has known all the performers since the early days of their careers: Gilles Vigneault, Clémence Desrochers, Félix Leclerc, Claude Léveillée, Pauline Julien. He wrote about 20 ballets for Les Ballets Chiriaeff, the predecessor of Les Grands Ballets Canadiens.

At present, he is working on the children's programme *Gutenberg* as well as on a new television serial by Réginald Boisvert, *Y'a pas de problèmes*. Upcoming is a new programme for children, *Alexandre et le roi* which starts in the Fall. ♣



## TRUAX' CONCEPT OF ACOUSTIC COMMUNICATION LEAVES TRADITION BEHIND

Barry Truax, at 28, is perhaps the youngest director of an experimental music studio in Canada, that of the Sonic Research Studio, Department of Communication Studies at Simon Fraser University in British Columbia. There he combines the teaching of a full range of courses in "acoustic dimensions of communication", from introductory through to graduate, with the research activities of the World Soundscape Project. In addition, he is known in musical circles as one of the most active composers and exponents of computer music in the country. His works in that medium for performers and multi-channel tapes are being increasingly performed in Canada and Europe.

The balance between science and art that all of Truax' work strives to achieve is perhaps characteristic of a certain trend among composers of his generation, as shown not only by their artistic work with technological media, but also by their increasing concern for the quality of the sound environment. In his case, a rigorous undergraduate training in physics and mathematics at Queen's University in Kingston was complemented by graduate work in music at the University of British Columbia where he studied with Cortland Hultberg.

It was at U.B.C. in 1969, as he comments, that his "love affair with electronic music began, and time has only intensified that interest. The medium was a natural one, since music for me occurs mainly in terms of space, time and timbre, and the desire to have it expand in these directions has led me to the sense of extended environment that I now can achieve with multi-channel tapes and computer synthesis." His contribution to this medium, including both compositions and programme systems in Utrecht and Vancouver, was chosen by Norma Beecroft last year as the subject of one of three CBC-FM *Music of Today* programmes on computer music.

Truax' music is characteristically spatial. "I want the listener to be immersed in a complete acoustic environment, with which the sense of time and space is molded", he says. "However, I am still interested in performance, and for concert purposes am attracted to combining live performers and tape. But no longer the performer as obedient soldier in the conductor's army, producing part of a total sound he is unrelated to, and probably doesn't care much about. Instead, the focus is on the performer as an individual creating a character, an entity

that evolves and develops in relation to the tape environment, interacting with it, complementing it, sometimes in battle, at other times reconciled."

This complex type of interaction is striking in his 1973 work, "She, a Solo," a CBC commission for mezzo-soprano and electronic tape, which has been sung in Canada by Phyllis Mailing, and in Europe by Ileana Melita. The work is one of several that were realized at the Institute of Sonology in Utrecht where the composer spent two years under a Canada Council arts bursary in composition.

At Utrecht, Truax began developing the potential of small computers as both interactive compositional systems, and as a means of sound production. These programmes, in Utrecht and now at Simon Fraser, have been used by him and such other composers as Bill Buxton, Otto Laske, **WALTER BOUDREAU**, Theo Goldberg and **BRUCE DAVIS** for tape compositions. Recently he has used these programmes to produce both the sounds for tape and the parts for live performers, such as in "Trigon", for flute, piano, voice and computer tape, performed for the first time last December by the Vancouver New Music Society.

One might ask how such musical innovations could come from one working outside a music department. "On the contrary", he replies vigorously, "we are in a better position here (S.F.U.) to develop free of the restrictions of a traditional music programme. The courses I teach emphasize sound in the broadest context of communication and behaviour, the kind of integration totally lacking in music schools that still keep the art isolated, even from the other humanities. We're the only place in Canada where this kind of interdisciplinary approach can be found."

And on its relation to music: "How can we retain a sensitivity to music when we have to shut out most of the redundant sound that we are exposed to every day? What use will our new soundscapes for the imagination be if the next generation is deaf, and the present one is walking around with bacon stuffed in its ears to keep sane. The processes by which a well-ordered composition is realized are the same as those which balance and unify the natural soundscape; to understand one process will help clarify the other."

At S.F.U., Truax' students study the processes of acoustic perception and cognition, the problems of environmental noise, and do practical work in the

excellently equipped Sonic Research Studio, which is also the headquarters of the World Soundscape Project (See *The Music Scene*, Nov.-Dec. 1974, p 6-7). Truax concludes, "After our students rediscover their listening abilities, and try to understand the role of environmental sound on a day-to-day basis, and the role of technology in the deterioration of the environment, then they can approach that technology and use it creatively and responsibly, be it the tape, electronic or computer medium. Their use is on the basis of understanding how it relates to all forms of acoustic communication, not just music, which has lost that kind of integration with society. And it's no longer a question either of tradition or anti-tradition; the students produce music, or sound compositions, if you prefer, that reflect their own imagination and relation to the contemporary world."

A seminal influence on Truax was his study and work with Otto Laske in Utrecht. "We came to understand how utterly inadequate our explicit understanding of the 'musical process' was. Everything is termed musical, yet its meaning is taken for granted, even by composers. Music has become a profession of splendid isolation (or else big bucks), keeping its processes arcane as alchemists', instead of seeing them as another form of human behaviour, inter-related to many others. In order to use the computer musically, we had to find out as much about the processes involved as possible, and it appeared that the computer could be used to test models of our hypotheses about them."

What about the implications for future work? "Tremendous. We're just beginning to learn how sound reflects relationships between people, within and between communities, and how easily this ecological relationship breaks down. We're studying radio structure, sound in living and learning situations, and cycles of the natural environment. We're collecting field recordings and other data from around the world. We're talking with architects, acoustical engineers, city planners, health officials, broadcasters and all those involved in designing the acoustic environment. A major concern is the educational aspects, for both environmental and synthesized sound. The computer system for composition and synthesis is teaching us more about sound itself and about how to design sound structures interactively. The possibilities for the composition of aesthetic environments of all kinds are extremely exciting." ♣



## Adept at juggling instruments

# MOSES CREATES ATMOSPHERE FOR JAZZ GROWTH IN TORONTO

by Jack Batten

When **TED MOSES**, 13 at the time, was playing in the 80-piece concert band at his Tulsa, Oklahoma, high school, somebody swiped his clarinet. No problem. Ted switched to tuba, and that unorthodox bit of doubling set him off on a career of such musical diversity that he is today, in his early 30s and living in Toronto, one of the most versatile player-composer-arranger-leaders in all of Canada. He plays splendid piano and tenor saxophone, he leads and composes for a swinging orchestra that glories in the name of the Mother Necessity Big Band, he instructs 30 private students in the intricacies of creating music, and he has written compositions for two ballets, a mime company, a broadcast of CBC Radio's *Music To See* and for two *Friendly Giant* TV children's programmes. On top of all his other jobs, he is also the inspiration, musical director and chief carpenter for a Toronto club, the Mother Necessity Jazz Workshop, which opened early in January.

But with all these accomplishments and chores on his hands, is Ted Moses entirely satisfied? Not quite.

"The way I look at the year ahead," he said recently, "it's a period of exploration. I feel I have a lot of work to do in a musical sense and in a technical sense. I've got ideas in mind that'll take a lot of time to develop. I'm working on my music — and I'm working on my attitude too. I've always been a pretty stubborn person, kind of narrow in my ideas. Now I'm trying to be more open, and that's where the club is playing an important part in my life."

The club — the Mother Necessity Jazz Workshop — represents a trail-blazing concept in Canadian jazz, one of the rare occasions when a first-rate musician has

undertaken to create a satisfying environment for his and his fellow jazzmen's music.

"Too many jazz musicians have given up," he explains. "They decided they couldn't make a good living, so they quit. But I think it's worth pushing on with the struggle, and if we musicians take the responsibility ourselves for presenting jazz without all the politics you find in most commercial clubs, well, maybe we'll achieve some success. It's a frightening concept in a way, running a club that isn't intended for eating or drinking or spending a noisy night on the town, because many musicians unconsciously hide behind the eating-drinking scene. They tell themselves that there's no pressure on them to play in an adventurous way since the patrons have just come to the club to have a meal anyway. At Mother Necessity, music is the only attraction, and the musicians are forced to produce."

The ambition that keeps Moses driving in his various risky efforts reaches back to his musical growing-up days in Tulsa. With a minimum of formal training, he made himself proficient enough to play and arrange for his high school stage band and to win a scholarship in music education at Central State University near Oklahoma City.

"At college," he says, "music took on a whole new dimension. It was an excellent school, and I was turned on to composing for the college lab band which actually rated right up there with the band at North Texas State, the one that's usually considered the best on the continent. At the same time, I was working in the summers at a little club in Tulsa called The Rubyat. It had extremely good conditions for jazz — clear acoustics, fine sound system, encouraging atmosphere — and it stuck in my mind as the eventual inspiration for the Mother Necessity

Workshop. I was listening to lots of jazz by that time, to Miles Davis, John Coltrane, Bill Evans and, of course, to Gil Evans who is the great influence on my arranging to this day."

When he graduated from university with his BA in April 1967, Moses faced induction into the army for services in Viet Nam. War was hardly his bag, and with his wife **KATHRYN**, another Central State graduate in music, he lit out for Toronto. The pair had no jobs lined up, few contacts and the prospect of a bleak beginning in a new land.

"It was scary to leave behind everything we'd grown up with," Moses recalls. "But after awhile, both of us got jobs teaching music, me at Western Technical School, Kathy at Castlefrank High. From that experience, the only gripe I have against the Canadian school system is that it doesn't take music seriously. In American junior high schools, kids in lower grades are taught to play in bands that cut anything that 18-year-olds don't even dream of trying in Canada. It's a shame. I taught my Western students as best I could with their very limited backgrounds, and they got a tremendous kick out of what they accomplished. But I think the schools up here are missing out on an important and satisfying part of education."

After a year of teaching, Ted and Kathy tried the rustic life for a few months, roughing it in a cabin in the British Columbia bush. Then they returned to Toronto, and between the two of them, they tested a variety of musical experiences — forming a rock band, working in the pit band for Hair at the Royal Alexandra Theatre, playing on jingles sessions, taking students for private lessons — before Ted organized a quintet that made its mark as one of Canada's most sophisticated and musical jazz groups. Its instrumentation consisted of electric piano (Ted), flute (Kathy), trumpet (Mike Malone), bass (Rick Homme) and drums (Terry Clarke), and it produced music that one Toronto critic called "swinging and luminously beautiful." The quintet cut a couple of records, working regularly in Toronto clubs and took one tour across Canada, and then, after six years, Moses elected to disband the group in February this year.

"It was a question of moving on to new ideas in jazz," he explains. "Musically the band was beginning to be too slow in changing. We had 150 tunes in our book, most of them compositions by me, and I felt that I'd said everything I could with that instrumentation and those musicians. It's pointless to stand still in any creative business."

What lies ahead for Ted Moses?

"Well, for one thing, I don't think of

Continued next page



Robinson Photography

Ted Moses



**NEW WORKS ACCEPTED INTO THE LIBRARY OF THE  
CANADIAN MUSIC CENTRE FROM NOVEMBER 15, 1975 TO APRIL 14, 1976**

**UNPUBLISHED WORKS/OEUVRES INEDITES**

**Orchestra/Orchestre**  
**PENTLAND, Barbara**  
*Res Musica* (1975)  
 string orchestra  
**PREVOST, André**  
*Chorégraphie II (E=Mc<sup>2</sup>)* (1976)  
 3 (flûte en sol)33(clar. en mi<sub>b</sub>)3/  
 43 (tpt en ré)31/4 perc, 2 harpes, célesta,  
 piano/cordes  
**RIDOUT, Godfrey**  
*Tafelmusik* (1976)  
 2222/2231

**Orchestra with soloist(s)/Orchestre avec soliste(s)**  
**BAKER, Michael**  
*Point No Point* (1975)  
 solo viola, string orchestra  
**BARNES, Milton**  
*Concerto for Saxophone and Strings* (1975)  
 solo alto saxophone, string orchestra  
*Concerto for Violin and Strings* (1975)  
**BISSELL, Keith**  
*Andante and Allegro* (1976)  
 solo oboe, string orchestra  
**BROTT, Alexander**  
*Cupid's Quandary* (1975)  
 solo violin, string orchestra, percussion  
**BUZYNSKI, Walter**  
*Lyric for Piano and Orchestra* (1976)  
 solo piano/2222/2220/timp, perc/strings  
**PEPIN, Clermont**  
*Monade III* (1972)  
 solo violin/3222/2220/xylophone,  
 marimba, harpe, piano/cordes  
**RATHBURN, Eldon**  
*Steelhenge* (1975)  
 (Concerto for steel band and symphony  
 orchestra)  
**TURNER, Robert**  
*Capriccio Concertante* (1975)  
 solo cello, solo piano/3333/4331/timp,  
 perc, harp, celesta/strings  
*From a Different Country* (1976)  
 (Homage to Gabrieli)  
 solo brass quintet/2222/2000/timp,  
 2 perc/strings

**Band/Fanfare**  
**WEAIT, Christopher**  
*Processional March* (1961-rev. 1975)  
*Little March for Small Band* (1962-rev. 1975)

**Chamber Music/Musique de Chambre**  
**BAKER, Michael**  
*En Rapport* (1974)  
 2 guitars  
*The Letter (A ballet)* (1974)  
 flute (piccolo), clarinet, violin, viola,  
 cello, celesta, percussion  
*Dance Sequences* (1975)  
 cello solo  
*Four Views from a Nursery Tune* (1975)  
 piano, violin, horn  
**BUZYNSKI, Walter**  
*Olympics '76* (1976)  
 brass quintet  
**CHERNEY, Brian**  
*Tangents* (1975)  
 cello solo, prepared tape (with the  
 following instruments on stage: grand  
 piano, contrabass, percussion)  
**CRAWFORD, Paul**  
*Quintet for Brass* (1975)  
 brass quintet  
**DAWSON, Ted**  
*Chameleon for Solo Amplified Flute* (1975)  
**DOLIN, Samuel**  
*Ricercar* (1974)  
 guitar solo  
**FORD, Clifford**  
*Alliances for Winds* (1975)  
 flute, oboe (English horn), clarinet (E<sub>b</sub>  
 clar.), horn, bassoon (contrabassoon)  
**FORSYTH, Malcolm**  
*Quartet '74* (1974)  
 4 trombones  
**HEALEY, Derek**  
*Cinque Miniature, Op. 20c* (1962)  
 flute, mandolin, celesta  
**LONGTIN, Michel**  
*Thrène pour Rachel et Dimitri* (1975)  
 2 flûtes (2 piccolos), 2 violoncelles,  
 harpe, piano, 2 percussion  
**MILLER, Michael R.**  
*In-Talk* (1975)  
 2 oboes, English horn  
**PAPINEAU-COUTURE, Jean**  
*Nocturnes* (1969)  
 flûte, clarinette, violon, violoncelle,  
 guitare, clavecin, percussion  
*Départ* (1974)  
 flûte en sol seule

**PAPINEAU-COUTURE, Jean**  
*Slano* (1975)  
 violon, alto, violoncelle  
**RIDOUT, Godfrey**  
*Introduction and Allegro* (1968)  
 violon, cello, woodwind quintet  
**SAINT-MARCOUX, Micheline**  
*Genesis* (1975)  
 quintette à vent  
**TURNER, Robert**  
*String Quartet No. 3* (1975)  
**WALLACE, William**  
*Free Soliloquy* (1975)  
 saxophone solo  
**WEAIT, Christopher**  
*Two Canadian Folksongs* (1971-rev. 1974)  
 2 oboes, 2 clarinets, 2 bassoons, 2 horns,  
 contrabassoon or contrabass (optional)  
**WEISGARBER, Elliot**  
*Fantasia a Tre* (1975)  
 horn, violin, piano  
*Quartet* (1975)  
 string quartet

**Chorus/Chœur**  
**BISSELL, Keith**  
*God's Grandeur* (1975)  
 SATB chorus, orchestra: 2121/4321/  
 timp, perc, piano/strings  
*Theme, Variation and Epilogue* (1975)  
 SATB chorus, solo viola, string orchestra  
*Famous Men (In Praise Of)* (1976)  
 solo soprano, SATB chorus, organ,  
 brass quintet, string orchestra  
**HETU, Jacques**  
*Les Djins, Op. 22* (1975)  
 double chœur mixte, 6 percussion, piano  
**KLEIN, Lothar**  
*Orpheus (A lyrical essay for singers,  
 instruments and dancers)* (1976)  
 solo soprano, solo tenor, narrator,  
 SATB chorus, 2 flutes, 3 clarinets,  
 3 trumpets, 2 trombones (or baritones),  
 2 percussion, piano (2 players),  
 harpsichord (and/or electric piano)

**Voice/Voix**  
**BAKER, Michael**  
*Six Songs for Mezzo soprano* (1975)  
 mezzo soprano, piano  
**BERTRAND, Ginette**  
*La Fugitive* (1973)  
 soprano, trompette, 3 cors, violon,  
 violoncelle, 5 percussion, ruban pré-  
 enregistré, équipage d'amplification  
**FODI, John**  
*Iz Ist in der Werlt Wol Schin* (1975)  
 high voice, viola  
**FREEDMAN, Harry**  
*Love and Age* (1975)  
 soprano, baritone, woodwind quintet,  
 brass quintet  
**MATHIEU, Rodolphe**  
*Saisons canadiennes*  
 voix, piano  
**MORGAN, Diane**  
*Essays from Life* (1975)  
 (Song cycle)  
 mezzo soprano, piano  
**SCHAFER, R. Murray**  
*Adieu Robert Schumann* (1976)  
 contralto/2222/2220/2 perc, piano/strings  
**WEINZWEIG, John**  
*Dance of Masada* (1951-rev. 1975)  
 low voice, piano  
**WEISGARBER, Elliot**  
*Illusions of Mortality* (1975)  
 (Song cycle)  
 voice, piano

**Piano**  
**DOLIN, Samuel**  
*Queekhoven and A. J.* (1975)  
**HAWORTH, Frank**  
*Voices from Yesterday* (1975)  
**MATTON, Roger**  
*Danse brésillienne* (1946-rev. 1971)  
 2 pianos

**Organ/Orgue**  
**WUENSCH, Gerhard**  
*Toccata Nuptialis* (1976)

**PUBLISHED WORKS/OEUVRES EDITEES**

**Orchestra/Orchestre**  
**McCAULEY, William**  
*Christmas Carol Fantasia* (1975) Marseg  
 3332/4331/timp, 3 perc, harp/strings

**Chamber Music/Musique de Chambre**  
**COULTHARD, Jean**  
*\*Lyric Sonatina* (1971) Waterloo  
 flute, piano

**JOACHIM, Otto**  
*Illuminalion II* (1969) Berandol  
 flute (piccolo, alto flute, bass flute,  
 bamboo flute), B<sub>b</sub> clarinet (E<sub>b</sub> clarinet,  
 alto clarinet, bass clarinet), bassoon  
 (contrabassoon), horn, violin, viola, cello,  
 contrabass, piano, percussion, prepared  
 tape, playback and amplification equipment

**Chorus/Chœur**  
**HEALEY, Derek**  
*\*O God of Truth* (1966) G. V. Thompson  
 treble voices, organ (Chanteclair)  
*\*There Is One Body* (1972) G. V. Thompson  
 (Chanteclair)  
 SATB, organ or tape or synthesizer  
**HOLMAN, Derek**  
*The Beatitudes* G. V. Thompson  
 SATB, organ  
*The Niagara Mass* G. V. Thompson  
 for congregation and choir (optional),  
 organ or piano

**KEMP, Walter**  
*Four Latvian Folk Songs* Waterloo  
 SATB

**KUNZ, Alfred**  
*Do You Love Me or*  
*Do You Not?* Waterloo (Peter McKee)  
 SATB  
*King Street Parade (from "Sketches of*  
*Waterloo County")* G. V. Thompson  
 SATB  
*Like to the falling*  
*of a Star* Waterloo (Peter McKee)  
 SATB  
*Plain Folk Buggy Song (from "Sketches of*  
*Waterloo County")* G. V. Thompson  
 SATB  
*Who Has Seen*  
*the Wind* Waterloo (Peter McKee)  
 SATB

**WATSON, Ruth**  
*Mary Ann (arr.)* G. V. Thompson  
 SATB, piano  
*Les Raftsmen (arr.)* G. V. Thompson  
 SATB, piano

**ARCHER, Violet**  
*\*April Weather* (1950) Waterloo  
 voice, piano

**COLES, Graham**  
*Midnight* (1971) Berandol  
 voice, piano

**HOLT, Patricia Blomfield**  
*The Birds* Waterloo  
 voice, piano

**KOLINSKI, Mieczyslaw**  
*Six French Folksongs* Berandol  
 soprano, flute, piano

**Piano**  
**BAKER, Michael**  
*\*Capriccio for Two Pianos* (1964) F. Harris  
 (Harmuse)

**FIALA, George**  
*\*Children's Suite* (1974) Waterloo

**MOSES — Cont'd from page 14**

myself as just a jazz musician," he says. "I'm a musician who'll work in every musical area including jazz. I wrote a piece, for example, for string quartet, woodwind quartet, harp and jazz quartet. It was quite successful, and I intend to do much more of that writing. On the other hand, I also led a band in a concert last summer that was made up of three pianos, two drummers, two basses, percussion and three horns. That turned out to be another interesting experiment. I'm going to keep on playing and writing and chasing down every idea that comes along. And then the club eats up plenty of time, especially now that the crowds are growing larger and more consistent. I guess you could say that, with one thing and another, I'll be keeping busy."

And that, given Moses' indefatigable energy, probably qualifies as one of the colossal understatements of the year. ♣

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



# MUSIC IN CANADA

"Rockerbox" is the title of Chilliwack's album on the Casino label. The members, **BILL HENDERSON**, **HOWARD FROESE**, **GLENN MILLER** and **ROSS TURNEY** wrote all eight selections. **GERRY MAS-SOP** of the *Port Alberni Times* calls attention to the LP's "fine, clean sound and real energy".

The Montreal group Zak, made up of **FRANCOIS LANCTOT**, **YVES LEGARE**, **CLAUDE CHAPLEAU**, **CHARLES BERMAN** and Alain Gagnon, specializing in jazz-rock, appeared at the Hôtel Nelson, for a week the end of March. Zak plays all-original material and has been together for three years.

What is "The ICBC Blues"? A novelty number protesting British Columbia's increased car-insurance rates, written and performed by **CAMERON MOLLOY**. The tune was released on **STAN CAYER**'s SGM label and received a great deal of attention from B.C. radio stations. The flip contains a bleeped version.

In March the Radio-Canada Tuesday evening show *Vedettes en Direct* featured **JEAN-PIERRE MANSEAU** in a selection of seven of his own works, including his 1974 BMI Canada award winner "Théo et Antoinette".

**DALLAS HARMS'** newest Broadland single, distributed by Quality, is "Georgia I'm Cheating on you Tonight" backed by "O' Fashioned Love", both original tunes. Dallas was named composer of the year at the 1975 Big Country Awards in Toronto.

Thunderbird Records, an Ontario label, plans a spring release by writer/performer **TOM JACOBS**. Tom's current single on the label is "Memories Never Quit" backed by "Don't Put Off Until Tomorrow," both self-penned. In August he will tape performances for the **George Hamilton IV Show**.

Other artists on the Thunderbird label include Whiskey Hollow with **LEN WILDE** and **JIM WINDLE**. Their current single is "Cinderella". Thunderbird has signed Nashville artist **Charlie Louvin**, formerly of the Louvin Brothers, to a five-year contract.

April Wine's album "Stand Back" reached sales in excess of 150,000, thus receiving a platinum disc by the Canadian Recording Industry Association. The group features **JERRY MERCER**, **JIM CLENCH**, **MYLES GOODWYN** and **GARY MOFFET**. Three of the four single releases from the album saw top ten figures on charts across the country, reported Aquarius. The group's new album, "The Whole World's Goin' Crazy", was shipped platinum, the first time this has happened to an English Canadian group.

CBC's pop-music documentary of the year, *And Then the Music Changed*, viewed March 24 across the country, proved a pleasant switch from the usual hype and editorializing found in the industry. Produced and directed by Robert Patchell, from the Arts and Science Department at CBC, with a headful of knowledge from associate producer Rick Deegan, the programme was still current, taking into consideration the speed with which events occur in this industry. The appearance of the now disbanded Guess Who was perhaps the only exception, and they were certainly worth including for their contributions to Canadian music.

Tom Williams and Al Mair of Attic Records, an independent label worth listening to, offered insight into the daily problems of recording in Canada; **Bob Segarini** of the Dudes spoke from the performer's point of view and International trends. **JOE MENDELSON** performed, among a host of others, including The Guess Who. The programme included most aspects of the industry: composer, artist, broadcaster, producer and recording company. It proved interesting and entertaining to industry people at a press showing and to the viewing public should have been even moreso.

Singer-composer **JEAN-PIERRE BERUBE** was seen on the television programmes *Show Bizz* and *A la Canadienne*. His spring engagements include Sherbrooke's Juke Box, the Dufour auditorium in Chicoutimi, François-Brassard Hall in Jonquières and Montreal's Chez Clairette.

The Radio-Canada Sunday evening variety show *Les Beaux Dimanches* featured in February affiliate **GILLES VALIQUETTE** performing four of his own compositions. The editors of *Ici Radio-Canada* claim that Gilles is becoming a French-language headliner abroad as well as in Quebec.

The **R. HARLAN SMITH** single on Royalty Records is called "Universal Girl", written by **GARY FJELLGAARD** and **FRANK PENNER**. It is backed by "The Finest Woman" written by **RICHARD HARROW**.

The most recent recording by Kris and **RON KLUSMEIER** has been released on the Kari Records label. Titled "Ron & Kris and Fred and Walter," it contains 35 original sacred compositions with words by Fred Kaan of Switzerland or **WALTER FARQUHARSON** of Saskatchewan. Several pieces have been published by **HARMUSE PUBLICATIONS**.

The Klusmeiers now live in Calgary where Ron has completed pilots for a proposed television series of sacred music.

At press time **PETER DONATO** was in the process of rehearsing a new band. Members include Peter with Michael Rogers, guitar, Dwight Anderson, drums, and Dennis Nichol, bass.

Earlier this year he was featured on two television programmes. Catherine MacKinnon interviewed Peter for the Global programme *Be My Guest* and he performed four original tunes. Andrew Marshall interviewed him for a segment of *The Entertainers* where he performed five original tunes. The latter was heard on both the AM and FM networks of CBC.



Mya

**MYA**'s first single on the Goldfish label, distributed by London Records, was "Ice and Fire" but this has been followed by the release of another original, "Snakebite", from her first Goldfish album, called simply "Mya".

This young lady hails from Vancouver and has worked the western club scene with the group Comox. Her material is top 40 and has an independent female ring about it. She is published by **LAGOON MUSIC INC.**



**C. B. VICTORIA** comes from Vancouver. He reminds many of Elton John, what with the glasses and the piano playing, and even a similar sound some say. His first recording for 20th Century in the U.S. was "Come and See My Man", a self-penned tune. It didn't begin to receive attention until the Canadian release on GRT. Heavy radio play has been reported by GRT and the label announced that a second single, "I Don't Believe in Miracles" would receive simultaneous release with Victoria's first album, "Dawning Day". Both were expected out in April.

The CBC has called **GEORGE RYGA** "one of the leading dramatic poets in the literature of English Canada." In March, paying tribute to this man and his writings, the CBC AM and FM networks aired hour-and-a-half specials on Ryga.

Titled *A Long Day's Journey into Light*, the programme spanned the poetry, song, novels, television and radio, documentaries, screenplays and works for the stage created by Ryga during his 20-year career. Beginning with the writer's descriptions of his childhood on a northern Alberta farm, the remainder of the programme was devoted to excerpts from his major plays, including "The Ecstasy of Rita Joe" which has received dozens of stage productions, both as a play and in the ballet version.

*The Music Scene* apologizes to our affiliates at Kensington Sound in Toronto, the city's newest demo studio, for publishing an incorrect telephone number in the previous issue of the magazine. The correct number is 360-8339. The spot still has about the most reasonable rates in town, so give them a call.

**STAN ROGERS** is scheduled to play the Winnipeg Folk Festival in May but previous to that he toured the Maritime Provinces and Labrador for seven weeks. During a week in Halifax he taped tunes for the CBC Radio programme *Music Maritimes*. He also taped the theme song, which he had written, for a half hour CBC-TV special *The Regimental Style*, shot in April. The tour continued with four weeks in Labrador and the windup in Ottawa at Squires.

Mitch Podolak, Director of the Winnipeg Folk Festival, has gone ahead with an album by Stan, of all original music. Produced by **PAUL MILLS**, the working title is "Fogarty's Cove" and distribution will begin in the Maritimes. The recording is traditionally influenced folk. Stan also recorded four of his own tunes for a CBC transcription.

Rogers has continued club work and television appearances at a brisk pace, including performances to packed houses at the Toronto spot Bruegels.

Susan Jacks' latest album on the Casino label is titled "Dream", and includes "Anna Marie" by **BRUCE MILLER**, "Dirty Blues" by **BIM** and "Into The Night" by **CLAIRE LAWRENCE**.

**IAN FRASER's** first single has been released on the Snocan Records label. Both "On the Northwind" and "Today" were written and performed by Ian. He told *The Ottawa Citizen* that an appearance on The Family Brown's show *Country Ways* led to his contact with Snocan. He combines folksinging with a full-time job as a commercial producer and writer for the Ottawa television station CJOH.

**BRUCE MILLER's** latest 45 on the A&M label is the title cut from his album "Rude Awakening". Bruce was seen and heard this spring at Toronto's Riverboat in a week-long engagement. As well as using the guitar to accompany his songs, he played several instrumental pieces on the fiddle. In mid-February, Bruce appeared in duets with **AL CHERNY** on the **TOMMY HUNTER** Show. Robert Martin of the *Globe and Mail*, says: "Miller's music shows the influence of folk, country, rock, even middle-of-the-road music and is, therefore, difficult to pigeonhole. However, Miller's gritty vocal style makes it all distinctive."

**DENISE McCANN** now lives in Vancouver but is originally from San Francisco. Her first single release is on Polydor and is titled "It Still Hurts," backed by "Everyone would Know", both self-penned. The A side is a ballad with definite cross-over possibilities.

Denise has worked with Taj Mahal and is currently working with the West-Coast group Hot Crackers.

A&M's second album for **CHARITY BROWN** will be released any day and will include her current single, "Anyway You Want" which is currently breaking ground in the U.S. for her.

In March Charity played to more than 10,000 people in Hamilton at the annual benefit for the Hamilton Branch of the Canadian Mental Health Association. She also completed a series of radio and TV interviews as well as touring Ontario with her new band. Charity was nominated this year for a Juno Award for best female vocalist of the year.

Every second Sunday The Garden Party at 83 Avenue Road in Toronto sees the 1976 Olympic Games Song Contest will be announced and the song officially concerts featuring house pianist **JOEL SHULMAN** along with various guests such as **JIM GALLOWAY**, **TED MOSES**, **GUIDO BASSO** and **DON THOMPSON**.

The group Presage, made up of **DIANE BRUNEAU**, **MICHEL MAILHOT**, Yves, Guy and Jacques Richer, has had released its first 45. One side is a song called "Reflets", composed by Diane and **CLAUDE LAMBERT**, and the other is "Contact," written by Diane and Michel Mailhot. Presage was formed in July, 1975, and gave two shows at Montreal's well-known Evêché on March 8 to back the release of their record.

**VALDY** began a six-week Western tour at the end of February. He performed at the annual Juno Award Show on March 15, a 90 minute live CBC special telecast.

With Valdy on his Western tour were The Hometown Band, made up of **CLAIRE LAWRENCE**, **DAVE SINCLAIR**, **DOUG EDWARDS**, **GEOFF EYRE** and **SHARI ULRICH**. At the end of March, Valdy and the band began putting finishing touches on a new album "Valdy and The Hometown Band".

At press time **GARY BUCK** had about two minutes to tell *The Music Scene* about his trip to New Zealand. He was to board the 'plane within hours. He was off to tape a segment of a new series for New Zealand television titled *A Touch of Country*. Other Canadians lined up for the show include **AUDIE HENRY**, **OLLIE STRONG**, **DALLAS HARMS**, Donna Ramsay, and **LEE ROY**. Top-name American artists are included as well. The show is to be syndicated and owners are hopeful it will be picked up in Canada.

Speaking of Lee Roy, he spent two weeks at the Town Pump in Regina in March and is scheduled to play the Calgary Stampede this summer. He has completed an album for RCA but the label has not announced a release date.

**REG** and **MARIAN LACHMAN** have written from Edmonton, Alberta, about the release last year of their album "Polka Dots" on the Royalty label. The Lachmans head up the Polka Dots band. The couple has written most of the material on this, their first, LP of old-time music. Royalty also released two cuts as a single: the Lachman's "Canadian Dawn" and **R. HARLAN SMITH's** "La Golondrina".

Two tunes by Marian Lachman were included on the London Album "Can't Take Alberta From the Boy," recorded by Debbie and **SCOTTY STEVENSON**. **BEV MUNROE** and **JOE SUPPLE** also contributed to this album.

**DANNY HOOPER** has released a first 45: "Empty Streets" by **LAURA VINSON** with "I Didn't Mean To Lose You", which he wrote himself, on the flip side. The record is on the Royalty label.

The winner of the \$20,000 first prize in launched on August 1, the closing day of the Olympics in Montreal. Deadline for entries, in either French or English, is May 23. Only Canadians affiliated with performing right organizations may enter. Ten finalists will each receive \$1,000.

**ROCH POISSON** has made a career for himself writing melodies and lyrics for other performers. He also has his own music programme on Montreal's CKAC radio. Now he is branching out in another field: he has been named one of three associate directors of the well-known book publishing firm Les Editions de l'Homme. Roch says his interest in this field goes back to his journalism student days in France.



Bruce Murray's new album, "Bruce Murray" on Quality contains "Miracle Man" by **ROBERT CARPENTER** and "Sunshine Song" by **ROBBIE MacNEILL**. These two songs are out as a single.

**PAUL GRADY's** "Belle of the Ball" and **GENE MacLELLAN's** "Isle of St. Jean" are also on the album. The album was produced by Bruce's sister Anne Murray and **SKIP BECKWITH**. Session musicians included Skip, Robbie MacNeill, **DON THOMPSON**, **GUIDO BASSO**. Background vocals featured **DIANNE BROOKS**.

**RONNEY ABRAMSON's** new single, "Question for an Answer" can best be described by words from the song itself: "so easy". Ronney wrote the tune, as well as the second side, "Moon's Memory", and instrumental.

Ronney is best known for her vocals and acoustic guitar playing, with examples of both to be found on respective sides of her True North single. Bernie Finkelstein produced this recording.

**STAN CAYER** wrote, produced, arranged and sang both sides of his release on the SGM label out of Vancouver. "My My Gemini" is backed by "I Love You (Lynne)". Cayer's been in the business a while; in fact he still recalls making his first guitar out of a cigar box at the age of 13.

The **LISA HARTT** Band began in Montreal about three years ago and now works out in Toronto. Lisa herself fronts the group as guitarist and lead vocalist. She was nominated for a Juno this year as Canada's most promising female artist.

Other members of the band are **DENNY GERRARD**, bassist; **RAY BLAKE**, guitarist/percussionist who was formerly with Mashmakhan and Riverson; keyboard player Richard Yuen and drummer Marty Cordray.

The group's single "Old Time Movie" written by Ray Blake, and "Starwatcher", written by Lisa, a prolific writer, has been released on Quality's Rising label.

Mark Podberezsky of the Union of Composers of the USSR has been an enthusiastic observer of Canadian popular music, particularly jazz, for several years now. Last summer he visited Canada during World Music Week and took home with him a number of albums by Canadians. Since then he has been lecturing on Canadian popular music in Moscow and has included references to and music by **SONNY GREENWICH**, **JOHN ARPIN**, country artist **BILLY CHARNE**, **JOEY GREGORASH** and Quebec writer **JACQUES ALEXANDRE**, among others.

The Castlebar International Song Contest in Ireland is to have a new category this year, light instrumentals, as well as songs. The closing date for entries is June 12. For more information write to Mrs. Gisela O'Connor, International Relations Officer, Castlebar International Song Contest, 10 St. Helen's Road, Booterstown, County Dublin, Ireland, or *The Music Scene*.

# JAZZ

Affiliate **TREVOR PAYNE** was commissioned by the Montreal-based dance troupe Les Ballets Jazz to write a piece integrating classical and jazz styles. The result was "Jazz Sonata". Trevor drew on his experience and interest in all types of music. As he put it: "I've got Brahms in one ear and Joe Cocker in the other". The troupe performed the work twice in recent months.

Also part of a recent Ballets Jazz evening at the Salle Wilfrid-Pelletier was "Up There" a work with music by **PAUL DUPLESSIS** and **DIDO**, composed entirely for percussion instrument and taped earlier in Montreal's St. Pierre Church.

Composer/pianist **JOHN ARPIN** has been heard playing solo piano from 5 to 8 on weekdays at Toronto's Chelsea Inn and after a quick change was back there later in the evenings heading a trio. Featured along with Arpin were Joe Lucchetta on bass and Dean Macdonald drums. This would appear to take up most of his time but he still found some to write arrangements for the new **George Hamilton IV** album as well as the recent Roy Payne and **TOMMY HUNTER** disks.

A Convocation Hall concert on the University of Toronto's campus presented a ragtime programme by Arpin alongside popular singer Leon Redbone. For the third year running John Arpin will perform at the Mariposa Folk Festival on Toronto's Island. Dates at press time were June 23 and 24.

As a composer well versed in the ragtime style, Arpin has been commissioned to write a piece for the upcoming

Japanese tour of the Canadian percussion ensemble Nexus.

For those unfamiliar with John Arpin's creative touch at the keyboard there are two new albums available. A solo piano album simply titled "Jazz Piano" has been released by Eubie Blake's recording company EBM in New York. An RCA venture, which received wide publicity, is also on the market.

A new album by clarinetist/composer **PHIL NIMMONS** has Canadian jazz folks bobbin' their heads from coast to coast. Entitled "The Atlantic Suite", the album was recorded in Toronto for Sackville Records under the auspices of John Norris and Bill Smith. If the album captures the consistent standard of creativity present in Nimmons' work ("Suite P.E.I." on RCI as an example) then we are all going to be richly rewarded.

If the album is not available in your area you could write to John or Bill at The Jazz and Blues Center, 595 Yonge Street, Toronto. Nimmons' N' Nine Plus Six will be on hand this summer at the University of New Brunswick's Summer Festival of Chamber Music and Jazz. For the last 11 years the Nimmons group has been spotlighted at this festival and in '74 the band toured the Atlantic Provinces.

A new Montreal club, the Soleil Levant, hopes to maintain an all-jazz policy and to feature local groups as much as possible. Recently heard there were the Jazz Quintonal group, featuring **MARTIN FOURNIER**, **PIERRE LAFREYAYE**, **DANIEL MERCURE**, Jean Pellerin and Pierre Pilon. Pierre Vallières of *Le Jour* reported that although Jazz Quintonal can play any style from Parker to Brubeck, the members seem most at ease and are most pleasing in their own compositions.

Saxophonist **STEVE LEDERER's** recent Saturday afternoon concerts at Toronto's Inn On the Park drew large responsive crowds. Lederer has brought jazz into Toronto's Sutton Place Hotel, a long-time middle-of-the-road establishment. Presenting the jazz programme with Lederer's fine Quartet was Dorthea Lederer who took care of the vocals.

One of the finest *Jazz Canadiana* radio broadcasts in a very long time was Steve's *Tribute to Charlie Parker*. Hopefully it will be repeated soon. The Woody Herman expatriate has been receiving good reviews.



Steve Lederer



Rhythm & blues musicians are not a rarity, unless they happen to be French-speaking and Quebec-born. Such is the case with **GEORGES THURSTON**. Backed by his newly formed band, he has released "Boule Noire", an LP on the Magique label. Distribution is by Trans-Canada Musique Service Inc. Nine of the ten songs are co-written by Georges and **Phillip Mitchell**.

Pied Pumkin is made up of **JOE MOCK**, **SHARI ULRICH** and **RICK SCOTT** and they have played together for about 18 months. Though they are little known outside B.C., they have quite a following there. Proof: when people started telling them they should record their songs, they asked for \$5. donations, and 400 people obliged. Shari kicked in a bit extra and their first home-made record has sold upwards of 3,000 copies so far. Now the second LP is out: "Pied Pumkin Allah Mode". Released on the Squash label, it has eight cuts all written by members of the group.

Jazz-classical guitarist **MICHAEL KLENIEC** will perform at the Habitat Conference in Vancouver June 23 to 25. Playing with him will be Satwan Singh, formerly of the Poppy Family, on tablas.

Of late Michael has been touring British Columbia giving concerts. He performed at the Western Front in Vancouver. Michael has an album released, "Sending", on his own label, Gamolon, recorded and pressed in Vancouver.

For Toronto fans of free-form jazz there is the Music Gallery at 30 St. Patrick Street around the corner from Bourbon Street Club. Opened and run by The Canadian Creative Music Collective the Gallery presents concerts every Friday by the CCMC and holds open rehearsals Thursday night. Local musicians are encouraged to bring their instruments.

Daily the Gallery provides services to the community. Instrument repairing and building as well as classes for children and adults are run seven days a week by appointment. Electronic techniques and tape instruction are also available.

It is always encouraging to hear news of musicians taking charge of their art form and arranging things exactly the way they want them to go. Such is the case with a very interesting album now available. Trombonist **IAN McDOUGALL** along with guitarist **OLIVER GANNON** and pianist **RON JOHNSTON** have pooled their talents and resources and come up with a trio album of original material.

Ian told *The Music Scene* he arranged for Gannon and Johnston to come to Toronto to record the disk and they went into Captain Audio with engineer Don Geppert to complete the idea. The album is jazz-orientated middle-of-the-road all-original material by the trio and is designed for airplay.

**BRUCE COCKBURN**'s latest album, "Joy Will Find a Way" on the True North label, was released prior to his tour of most of Canada's major cities in February. That tour garnered glowing headlines in papers wherever he travelled: "Cockburn show impressive" from London, "Cockburn adds new direction to standard excellence" from Toronto; "Cockburn enchants crowd" from an Ottawa paper. Ironically, it's not publicity that Bruce seeks. It's understanding for the message of his music. That publicity is helping to spread his messages. "Burn", from the album, has been released as a single.

Bruce played acoustic and electric guitar on an album featuring the Winnipeg native artist Shingoose, produced by the Native Council of Canada.

Two Saskatoon composers have written special music and songs for the Perspective Theatre's production of "The Rainmaker".

**NANCY WARD** wrote an opening country-style piece and another meant to suggest "the heroine's feelings of despair at one point in the story" according to Nancy. The other compositions are by Max Hansen, who says that most of them are of a folk or country nature. He also plays the sheriff in the production and performs some of the selections on stage.

Nancy's previous experience includes singing and playing with the former Tranquility Base group of Hamilton, Ontario, and more recently with Eagle Creek, whose country compositions have been used by the CBC.

The South African Broadcasting Corporation TV network has purchased 13 episodes of the **George Hamilton IV** Show. Appearing on every show is **LYNN JONES**, and some of the guests include **LEE ROY**, **BOB MURPHY** and Big Buffalo, and **JIM** and **DON HAGGART**. The George Hamilton IV Show is produced in Hamilton, Ontario, through the facilities of CHCH-TV.

Last summer Octobre members **PIERRE FLYNN**, **JEAN DORAIS**, Pierre Hébert and Mario Légaré were filmed by the Quebec production firm Kébec Films while giving a concert at Terre des Hommes. This film will be seen this year as part of a Radio-Canada summer replacement show called *Jardins des Etoiles*. Kébec Films is also showing the concert at an international television market in Cannes. In January, Octobre gave a series of concerts at Montreal's rock hall the Cinéma Outremont.

Vancouver's new David Y. H. Lui Theatre opened with a production of the Broadway hit "Company". Both the theatre and the show, in the words of *The Province's* Jeani Read, are "undoubtedly destined to be hits". The lead was played by **PATRICK ROSE**, the direction was by **RICHARD OUZOUNIAN** and the choreography is by **JEFF HYSLOP**. Read praised Rose and described the new theatre as "an intimate, economically designed and beautifully functional space".

**NORMAN GELINAS** is the co-writer and star of a weekly Radio-Canada television series called *Avec Le Temps*. Seen Mondays at 8:30 p.m., the soaper focuses on teens' problems.

**RAOUL DUGUAY**'s second album, "L'envôl", on the Capitol label, was released with a press party held at a sugar-bush outside Montreal. Of the ten songs, four were written by Raoul alone, six in collaboration with guitarist **ANDRE ANGELINI** who backs Duguay on his tours.

Raoul began Spring with a tour of Belgium. He was one of four poets for whom a "meet the writer" reception was given at the Canadian Embassy in Brussels. More recently, he did a 20-stop tour of Quebec.

The group Fullerton Dam is made up of **GRANT FULLERTON**, Larry Brohman, Steve Nagus and Brad McDonald. Their 45 is on the Polydor label and features "Tobacco" and "Cars Rolling Down", both written by Grant. Production is by Lonnie Salazar for Big L.

**FRANK PHILLET** and **NEIL MacIVER**'s group Magic Music, from Edmonton, has been receiving wide airplay on their newest single "Love Oh Love What a Feeling" on Attic Records, written by Frank and Neil.

James Last picked up the duo's tune "Carry On" for his Polydor album "Rock Me Gently".

"The Old Bucksaw" is the title of **CHARLIE MacKINNON**'s self-penned tune on the Marathon label, published by **TWO BROTHERS MUSIC**.

Latest release on the COP label is "I'll Sing a Highway Song" backed with "Them Foreign Cows" both written and performed by **CAL CAVENDISH**. These two cuts are taken from Cal's album, "This is Cavendish Country". Cal hails from Calgary.

**ROY MacCAULL**'s latest single for Condor is "The House That Love Built" written by **JACK HOSIER** backed by "There Was an Old Lady in our Town", co-written by Roy and Brenda MacCaull.

A first for **SHAWNE JACKSON**: her new LP on the RCA label. Titled "Shawne Jackson", the album contains nine songs. Three were composed by **DOMENIC TROIANO**, and four more by Dom and Shawne together. One of these tandem compositions, "Don't Wait For Tomorrow", is described as "moving, simple and eloquent" by **PETER DONATO**, columnist of the *Mississauga Times*. Domenic also produced and arranged this album.

**GUY TREPANIER**'s *Vedettes en Direct* show, taped by Radio-Canada, has turned out a real winner. Besides being rerun here in Canada, it has been sold to the Swiss, Dutch and Belgian networks, as well as the French.



# CONCERT

Organist **DEREK HEALEY** was heard April 18 on CBC's *Music of Today* performing his own compositions "Festus" (1968) and "Summer '73/Ontario" (1975) as well as "Séquence" (1972) by **DENIS LORRAIN**.

**WALTER BOUDREAU** was guest conductor of the ensemble of La Société de musique contemporaine du Québec for the group's fifth concert of the season which took place on March 18 at Pollack Hall, McGill University. The programme included the premiere of Boudreau's "Variations", a work dedicated to **SERGE GARANT**. Other works which have been performed by the SMCQ this season include **CLAUDE VIVIER**'s "Liebesgedichte" and **MICHEL-GEORGES BREGENT**'s "Geste" as well as works by **Edgard Varèse** and **Earle Brown**.

The new-music group InNOVations In Music, centered in Halifax, presented a **MURRAY SCHAFER** festival on February 27, 28, and 29. Schaffer attended as guest speaker, discussing such topics as music for education and his involvement in the World Soundscape Project at Simon Fraser University, British Columbia. Concerts presented included Schaffer's "Sonatina for Flute and Harpsichord" (1958), "Minnelieder" (1956) and the aria "Vanity" from the opera "Loving" (1966).

Schaffer's recently published book, *E.T.A. Hoffmann and Music* (University of Toronto Press), represents, according to William Littler of *The Toronto Star*, "a first-class job of research and writing . . . Although German scholars have long acknowledged Hoffmann's eminence, not only as a writer of tales but as an influential figure in the romantic movement in music", he continues, "little of the evidence has hitherto reached English-language readers".

Canadian pianist **ANTONIN KUBALEK** has recorded an album of his arrangements of music by John Philip Sousa in Los Angeles, for release on Island's Antilles label in Canada and internationally. Distributed by Island and Treble Clef, the album was recorded for the U.S. Bicentennial. The music has been transcribed into virtuoso pieces for the concert piano.

**NORMAN SHERMAN** is presently working on a commission from the Vaghy String Quartet. The work will be premiered in early July in Kingston, Ontario, as part of COJO's olympic festivities. A second commission comes from the Canadian Wind Quintet, of which Mr. Sherman is a member, and will be premiered during the 1976-77 season of the "Town Hall Concert Series", also in Kingston.

Bassoonist George Zukerman gave a recital February 6 at the Canadian Cultural Centre in Paris and included on his programme **JEAN COULTHARD**'s Lyric Sonatina" (1970).

## Tribute to Pierre Mercure

Les Grands Ballet Canadiens presented an "Hommage à **PIERRE MERCURE**" in late March in the form of six performances which included three new ballets to music by Mercure. The programme was held at Salle Wilfrid-Pelletier to mark the 10th anniversary of the tragic death of the Montreal composer. The new ballets included: "Cantate pour une joie", with choreography by Brian Macdonald, based on Mercure's composition of the same name (performed with a live orchestra and chorus); "Lignes et points", with choreography by Macdonald and Brydon Paige and "Liberté tempérée", choreographed to Mercure's "Divertissement" by Fernand Nault.

Also included on the programme was another new ballet, "Artère", a tribute to Mercure with text and music by Mercure's good friend and colleague Gabriel Charpentier, choreographed by Ludmilla Chiriaeff; "Concerto barocco", choreographed by George Balanchine, first produced in 1941 and later filmed by Mercure and Balanchine, to Bach's "Concerto for two violins and orchestra"; and "Offrande", choreographed anonymously to extracts from Bach's "Musical Offering".

The whole was preceded by a Radio-Canada film entitled *Evocation* which consisted of a montage of scenes from the CBC-TV programme, *L'Heure du Concert*, which Mercure himself originated.

Mercure was instrumental in the founding of Les Ballets Chiriaeff which later became Les Grands Ballets Canadiens.

The winner of the Prix de composition musicale "Reine Marie-José" will be decided in November, 1976. Entries must be for solo piano. Deadline is May 31 and additional information is available from the Secretariat du Prix de composition musicale "Reine Marie-José", CH-1249 Merlinge-Gy, Genève, Switzerland.

Among the many organizations and individuals receiving a total of \$36,155 in a recent list of music grants from the Canada Council for commissions to Canadian composers are the following (the composer's name in parentheses): Alliance chorale canadienne, Montreal (**JACQUES HETU**); Confederation Centre of the Arts, Charlottetown (**KEITH BISSELL**); pianist **DIANA MCINTOSH**, Winnipeg (**ANN SOUTHAM**); National Arts Centre, Ottawa (**SERGE GARANT**); New Music Concerts, Toronto (Serge Garant); La Société de musique contemporaine du Québec, Montreal (Serge Garant); University of Prince Edward Island Chamber Chorus, Charlottetown (Keith Bissell); Vancouver New Music Society (**BARBARA PENTLAND**).

The Montreal branch of the Canadian Music Centre has released the ninth addition to its series of brochures on Canadian composers living in the province of Quebec. The appearance of this brochure on **PIERRE MERCURE** serves to commemorate the tenth anniversary of the composer's death and is, consequently, of a more extended nature than the earlier ones in the series. It includes photographs, a chronology, several quotes, a complete list of works and bibliography as well as a facsimile reproduction of a page from the manuscript of Mercure's last work, "H<sub>2</sub>O Per Severino". This brochure, as well as the others in the series, may be obtained in French by writing to: Centre de musique canadienne, 250 est, boulevard Saint-Joseph, bureau 501, Montréal, Québec, H2T 1H7.

The University of Toronto Concert Band presented the premiere of **JOHN BECKWITH**'s "Elastic Band Studies" in the MacMillan Theatre, Edward Johnson Building, on February 15 under conductor Stephen Chenette.

The work, which was originally written in 1969 and revised in 1975, explores the special effect of separating the band into three groups. The piece begins with two groups entering from either side of the rear of the auditorium (in single file) while playing their instruments and gradually assembling on stage to merge into one group.

The programme also included **CHRISTOPHER WEAIT**'s "Little March for Small Band" (1962), **GARY KULESHA**'s "Variations for Concert Band" (1975) and **Karel Husa**'s "Music for Prague" (1968).



The Orford String Quartet gave two performances in late February, one at Alice Tully Hall in New York and the other at Ohio State University's Memorial Auditorium. The programme, for both events, included **R. MURRAY SCHAFER's** "String Quartet".

The Humber College Percussion Ensemble gave the first performance of a work for two bass drummers by **MICHAEL S. HORWOOD** called "The Shadow of Your Drum". The programme was given April 4 at the college's North Campus.

**JOHNNY COWELL** will be guest trumpeter soloist with the Toronto Symphony at Ontario Place on July 16. He will perform his own "Blood of the Brave Bull" as well as special arrangements of Bach, Beethoven and Handel from his recent Broadland album.

The group of young Toronto composers known as Array presented its final concert of the season, featuring the Festival Singers of Canada conducted by Elmer Iseler. Premieres included "Jesus Erbarme Dich" and "O! Kosmos" by **CLAUDE VIVIER** and "Let it be Forgotten" by **ROBERT DAIGNEAULT**. Michael Schulman, writing in *The Globe and Mail*, noted "an extended, pulsating passage" in the Daigneault work "that gripped one with its insistent up-and-down play on two notes over a sustained hum." He went on to remark that Vivier's works "offered some rhythmic excitement and extremes of volume . . . plus inventive use of audible aspiration, hisses and speech."

Also included on the programme were **JOHN BECKWITH's** "Sharon Fragments" and "Three Blessings", **PETER HUSE's** "Fern Hill" and **JEAN COULTHARD's** "Auguries of Innocence".

The Faculty of Music of the University of Montreal marked **FRANCOIS MOREL's** 50th birthday March 11 by devoting an entire evening to performances of his works as well as exhibiting several scores and other documents. Those interested were invited to meet the composer.

**JOHN REA's** "Reception and Offering Music" (for wind quintet plus percussion) was premiered March 22 at Burton Auditorium, York University, by artists in residence, the York Winds. The programme also included wind quintets by **Alvin Etler** and **Heitor Villa-Lobos**.

The Toronto Repertory Orchestra gave the premiere of a commissioned work by **ANN SOUTHAM** entitled "Waves" on April 1 at the Art Gallery of Ontario. The programme also included **Ernst Krenek's** "Symphonic Elegy for Strings".



Helen Marcus

Gerard M. Poupart, left, head of distribution of recorded programmes for Radio Canada International in Montreal, discusses RCI gift of recordings with Thor Wood and David Hall, right, head of the Rodgers and Hammerstein Archives.

## RCI Presents Recordings to U.S. Library

The Canadian Consulate General in Washington, in co-operation with Radio Canada International, has donated more than 1,000 recordings of music and the spoken word to the New York Public Library. The gift represents the beginning of a continuing programme designed to make the New York Public Library a sound archive of Canadian life. Traditionally, the library has been considered the foremost such archive for the music

and recorded history of the United States.

The majority of the recordings will be added to the Rodgers and Hammerstein Archives of Recorded Sound, located at The New Public Library at Lincoln Centre, announced the New York Public Library. More current recordings will eventually be made available through branch library centres for home circulation.

The gift, which includes the music of Canadian performers and composers and

recordings of many Canadian notables, also includes the spoken work — discs of dramas, short stories, lectures, etc. — in English, French and Spanish.

In accepting the gift, David Hall, head of the Rodgers and Hammerstein Archives, spoke of the great value of the recordings to students and scholars. "This is a generous gift which will be of great value to our New York and national publics," he said.



## NEWSLETTER

Hopefully by the time you reach this page you will have read of BMI Canada's Eighth Annual Awards Dinner. We are pleased that so many of our friends and affiliates were able to attend. Canadian music was given another big boost by this brief showcasing to the music industry and the press of the quality of the award-winning songs. Congratulations to the winners. Each year you get better!

An important conclusion to the awards dinner this year was the announcement by Mr. Gordon Henderson, Q.C., Vice-President of BMI Canada Limited, that as of July 1, 1976, BMI Canada will become wholly owned by a Canadian non-profit corporation with the shares to be held in Canada by the Royal Trust Company on behalf of BMI Canada and our affiliates. A new board of directors will be formed which will include participation by affiliates elected by the non-profit Canadian corporation.

We at BMI Canada will ever be grateful to Broadcast Music, Inc. for giving us the opportunity to serve Canadian music creators. Their expertise and financial backing through the years aided immeasurably in making your growth possible.

To Mr. Ed Cramer, our President, and to Mr. Merrill Lindsay and Mr. Don DeGroot who have served faithfully on the Board of Directors for no fee, we can never suitably express our appreciation. Their dedication to the creators of Canadian music has helped make it possible for your works to be available throughout the world.

We look forward to continued association with Broadcast Music, Inc. Agreements have been reached to permit the licensing of your works in the U.S.A. and around the world through BMI. BMI Canada will continue to license in Canada all works administered by BMI.

Canada Day, July 1, 1976 — an especially significant occasion this year for the creators of Canadian music affiliated with BMI Canada.

Success!



S. Campbell Ritchie,  
MANAGING DIRECTOR



# WELCOME TO OUR NEW AFFILIATES

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 CHARLES SCOTT BARNES  
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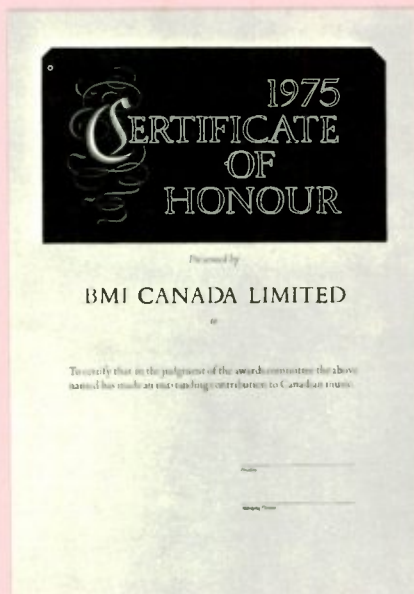
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