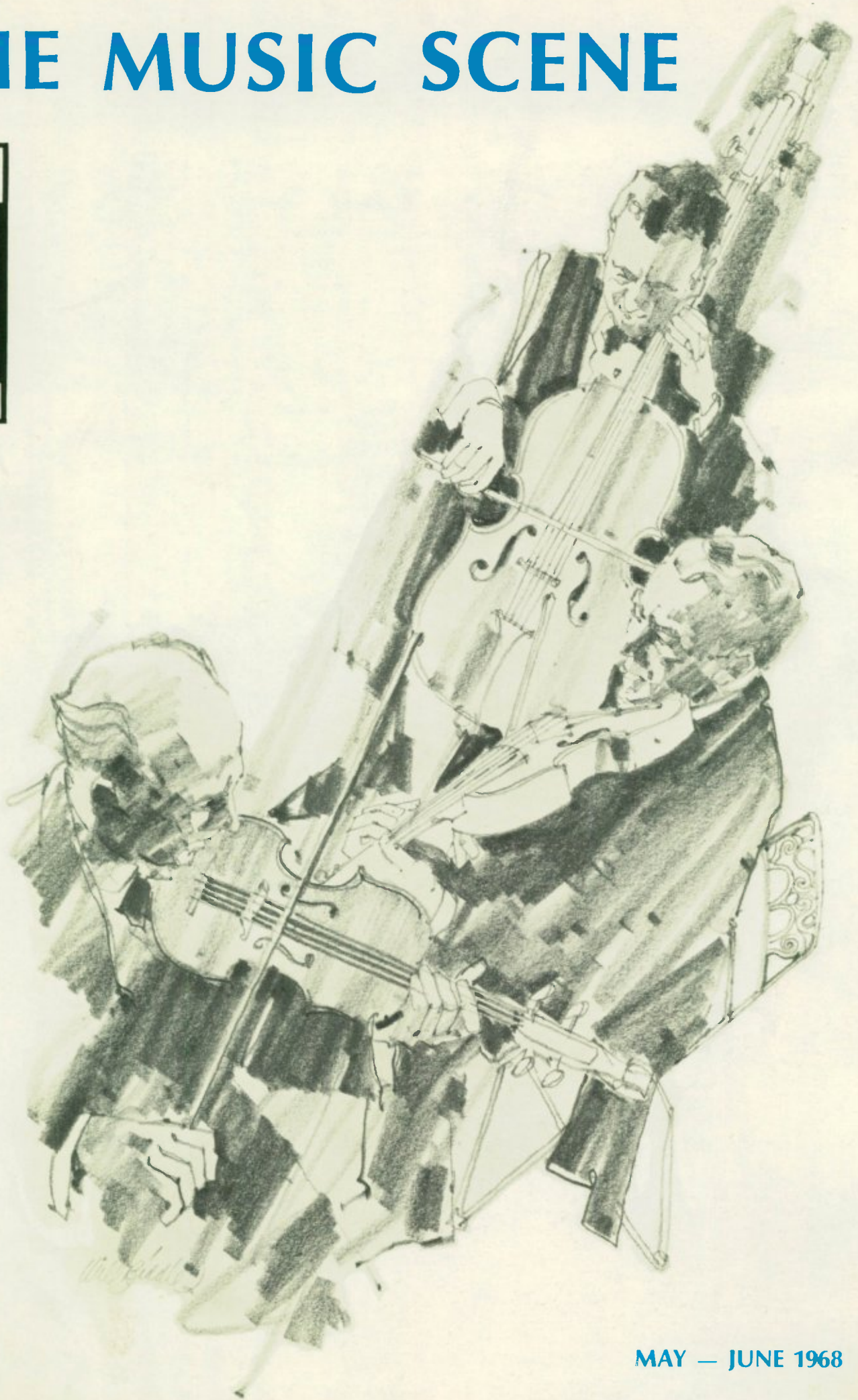
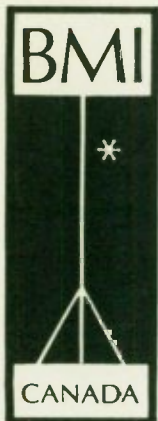


# THE MUSIC SCENE



MAY — JUNE 1968



On March 31, the board of directors of **BMI CANADA LIMITED** announced the election of Edward M. Cramer as director and president of the organization.

Mr. Cramer, a leading authority on copyright law and a prominent attorney in the international music field, has been active in BMI's affairs since 1953, first in association with BMI's general counsel and later as an independent consultant. He is, therefore, thoroughly familiar with the policies and traditions of BMI.



# THE MUSIC SCENE



MAY-JUNE

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BMI CANADA LIMITED: THE MUSIC SCENE is produced bi-monthly by BMI Canada Limited, Special Projects Department, 41 Valleybrook Drive, Don Mills, Ontario. Extra copies of this publication may be obtained by writing to this address.

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

## MUSIC EDUCATION IN QUEBEC

by George Little

To assess the question of music education in Quebec, it is necessary to explain briefly the structure of the administration responsible for it.

Although Quebec's educational system still consists of separate sectors established on linguistic and religious bases, there is now a growing tendency toward a coordination of curricula and examinations, as recommended in the Parent Report: . . .

Article 726: 'It seems necessary that music teaching in the province, till the end of Grade XIII, be placed under a coordinator who is a member of the Department of Education; his function will consist in directing and coordinating this teaching and setting up its curriculum; to do so, he will be assisted by experts as well as qualified teachers from the higher schools and from the Conservatoire'.

Article 730: 'Recommendation 228— We recommend that the provincial music coordinator appoint an advisory committee composed of an equal number of experts from the higher level, the secondary level and the elementary level'.

In the Department of Education there is a head of division for each school subject. The Director of the Music Division oversees programs, textbooks, examinations, etc., for all educational institutions in Quebec. He consults an Advisory Committee whose 15 members represent elementary schools, secondary schools, colleges, normal schools, universities, conservatories and independent music schools.

In addition to the Advisory Committee, working committees of at least three people are formed to attend to different aspects of the teaching of music:-

- Teacher Training
- Instrumental Instruction
- Educational Radio-T.V.
- Folklore in Education

In each regional school board (approximately 70 in number), a Coordinator of Music is responsible to the Director of the Regional Board and through him, to the Department of Education.

### THE PHILOSOPHY OF MUSIC EDUCATION

What is the philosophy which inspires administrators to make reforms? As the Minister of Education said in 1966 . . . 'The music education of young people is an essential part of the development of their character and of their personality. It is also the incentive to the enrichment of musical life in Quebec.

This is the reason why the Department of Education wishes to provide everyone with a sound training in music. Our new programs give evidence of our desire to offer to all young people, without exception, the possibility of personal experience in playing a musical instrument and in expressing themselves vocally. In this way, they will develop a real taste for music, understand it, and reserve a special place for it in their lives. This desire is not pure fantasy; it confirms, in a concrete manner, our over-all objective: to give our young people the necessary elements for complete personal fulfilment.

This training in the musical arts through active participation from kindergarten on, cannot but develop in the pupil a certain intellectual flexibility and receptivity to the other subjects which contribute to his over-all education: in fact, it will enable pupils to approach them with a greater degree of sensitivity.'

These thoughts echo a section of the Parent Report which reads: . . .

Article 718: 'Nowadays, educators acknowledge the important part music may play in the education of a child whose sensibility is thus harmonized and softened, enabling him to express himself and blossom out. Important school systems now allocate time to music instead of restricting it to some privileged children unusually gifted for that art'.

In fact, music education is not an end in itself—I would even say that in this case Music is not an end in itself; it is a

means of developing personality, of forming well-balanced adults who are more capable of coping with the demands of modern living.

The practical application of this philosophy of music education demands the complete integration of music instruction in the school system at all levels, from kindergarten to university. Numerous experiments in other countries have proved that music education is much more effective when integrated in this fashion in the general curriculum, and that the child who receives a solid music education at all levels succeeds in other subjects.

The professional musician will receive his training within the regular school program. The Parent Report makes the following suggestion: . . .

Article 719: 'The teaching of music in the elementary school may also help in detecting those pupils who are exceptionally gifted for music who may thus be directed to a more specialized musical training, by means of optional courses at the secondary level, when this becomes advisable'.

Article 720: 'In addition to the fundamental notions in music, necessary for the great majority, it will therefore be indispensable to offer, in the normal school curriculum, specialized training to the remarkably talented minority. The optional system will allow the child of great ability to concentrate on music in as many optional courses as possible; he will thus be able to develop his aptitude without charge, avoiding to pay for costly private lessons and without sacrificing his general education'.



William E. Smith



Another advantage of such a system is that it prevents the professional musician from becoming more and more isolated from his public. In reality, a professional musician should be a man who has pursued his musical development further than the average person, but who has received the same basic education as that person. He should not be a man who has developed on the fringe of society and in a manner completely different from it. Born of society, fed with the same culture, he remains linked to his public by a common educational basis. He cannot, therefore, detach himself from this society to live in a world apart, from where he would seek in vain to establish with it a contact for which the very bases are lacking.

When discussing the philosophy of music education referred to previously certain fundamental principles are indisputable:

- (1) The integration of music into the program of general studies demands a considerable increase in the number of adequate teaching areas, as well as an increase in competent teaching personnel and teaching material.
- (2) Music education must be re-examined in the light of the experience of such men as Martenot, Corneloup, Ward, Kodaly, Orff, Suzuki, and of all other experiments which have proved to be of value.
- (3) The logical conclusion which can be drawn from the above statement is that one cannot impose a specific method on the teaching staff. Such strict regimentation would result in stagnation. Instructors should be made aware of all available and valid methods and should be given the liberty to select from among methods and manuals approved by the Department of Education. The Department should, however, set up a program of studies leading to a common examination for all students.

Already, the different methods mentioned above have been the object of interesting and fruitful experimentation in Quebec, and the Parent Report recommends:

'Recommendation (223) — . . . that for elementary level teachers the introduction to the Ward, Orff-Bergese, Martenot methods or to any other method recognized by UNESCO and international conventions be intensified by means of summer courses and, in urban areas, by evening or weekend courses'.

#### THE VARIOUS LEVELS

It is within the administrative framework described above and in the light of the philosophy and principles which we have just examined that the reorganization of music education programs is presently taking place in the Province of Quebec. Let us see what the results are from putting these principles into practice.

##### (A) Kindergarten

Although kindergarten is not compulsory in Quebec there already exists a program for the training of teachers specialized in this level of education and



William E. Smith

a school program for kindergarten is being prepared.

##### (B) Elementary School

The reform of the first cycle of the elementary school program is about to be completed. The ultimate goal which we are attempting to achieve is this: that the child, on leaving elementary school, be able to read music easily, to solmizate, to sing and, if possible, that he have begun the study of a musical instrument: the recorder or other instrument. The child should also be able to appreciate good music. To quote the late Zoltan Kodaly: 'No music is too good for young children—the best is barely good enough for them'. To compensate for the shortage of competent teachers at the elementary level, a televised course was begun in 1965-66. It was given twice weekly and was designed for pupils in the first grade. The course was based on activist methods, its purpose being to develop rhythmic awareness and aural perception through games and musical exercises. These telecasts are viewed by classes in the presence of their regular teacher who helps the children to take an active part in the program.

##### (C) Secondary Program

The program for the first two years of the high school (or secondary school) course has just been drawn up. This program, which will be taken by all the students in the first cycle (known as the exploratory cycle)—i.e., the first two years—will give them an introduction and exploratory experience in all phases of music.

This program should be in keeping with the student's capacities and age, and should comprise a wide range of musical experiences such as playing one or several instruments, singing, reading and listening to music, performing solo and/or with a group.

The program presents all the elements of music in a comprehensive and activist perspective. The experiences acquired are the result of the student's direct participation in instrumental or vocal expression.

The elements of the program are as follows:

- (a) Rhythm
- (b) Language and reading of music
- (c) Singing
- (d) Playing of one or more instruments
- (e) Musical literature (Repertoire)

All these elements must be included in the students' music program. However, particular emphasis may be placed on any of these elements, depending on the following variables: teaching, personnel, teaching material, teaching area available, instruments, students' level of achievement, etc.

The purpose of each of these aspects of the course should be to give the student the opportunity to express himself freely and to develop his creative aptitudes. The instructor should take into account the taxonomical progression of each of these elements:

- (1) Audition
- (2) Imitation
- (3) Comprehension
- (4) Application
- (5) Evaluation
- (6) Creativity

In the second cycle, students will be free to choose any one artistic option:

- (1) Music
- (2) Plastic Arts
- (3) Dance
- (4) Film
- (5) Theatre
- (6) Photography

*This is the first part of a two-part article. Fourth in a series of articles devoted to musical education.*



## CANADIAN TALENT LIBRARY

by Warren Dickenson

'You couldn't buy a better orchestra anywhere in the world!'

'Perhaps, as good, mind you — but certainly not better!'

It had been a good session. Lyman Potts relaxed in the control room after a tense, but exciting three hours in which the last lot of six numbers for an up coming release had been committed to tape. His praise was for the twenty-nine musicians in the studio who had performed under the baton of orchestra leader Johnny Burt.

'Individually or collectively', said Potts, 'these men could hold down chairs in any recording studio in the world. Many of them have had offers to work in Hollywood, but fortunately for this country, they have preferred to remain Canadian citizens and to live and earn their livelihood in Canada'.

Despite the fact that it was a "pop" session, most of the string players were chosen from the Toronto Symphony Orchestra. Others were "studio men" — a term describing highly skilled instrumentalists who work full time (and overtime) at their trade, and move from recording studio, to TV studio, to radio studio, and back to recording studio — taping commercial jingles, filming TV specials, pre-recording network shows and playing for phonograph records. Many of the faces would have been as familiar to TV viewers from coast-to-coast as the countenance of CBC's Earl Cameron — thanks to camera close-ups of the late Jack Kane's MUSIC MAKERS, the "Juliette Show", "In Person", "The Toronto Symphony Concerts" and other such programs.

It's not every day that twenty-nine men or an orchestra approaching this size assemble in a Canadian recording studio. In fact, just six years ago, this type of employment for musicians and singers was non-existent in Canada. But this was a special occasion — the production of the one-hundredth Canadian Talent Library recording. 'It was in this same studio, and with many of the same men', reflected Potts, 'that we recorded our first CTL disc — five-and-a-half years ago'. 'Johnny Burt was the conductor then, and we figured it was fitting that he should handle the hundredth'.

Between records 001 and 100, CTL has chalked up around 600 hours of studio time, has spent over \$350,000.00, has re-

corded 1,240 tunes (including 212 Canadian compositions, 182 for the first time) and has brought more Canadian content to Canadian radio voluntarily than any attempt at regulation initiated by any of the various broadcasting regulatory agencies. In the past five years, the one hundred and thirty-two radio stations that share (through subscription) the cost of producing CTL recordings, fed into their programming more performances by Canadian singers and musicians, than in the previous forty years combined. The result of this national exposure has brought immeasurable benefit, not only to the Canadian artists recorded by CTL, but has encouraged the big commercial record companies and independent producers to embark on similar projects with other performers.

But does the listening public really care whether a selection is performed by a Canadian or an American? 'Sure they do', fired back Potts. 'I get letters from listeners all over Canada asking about individual selections, artists and compositions. People are very disappointed when I tell them that some (the first 79) are not available for sale to the public. The reaction has been so great that despite the risk of unlawful use by non-subscribing stations, we decided to release them on commercial labels. We now have 20 discs on RCA Victor in record stores from the Atlantic to the Pacific.' The new Burt record goes on sale June 1st, following its release to CTL stations on May 1st.

Strangely enough, most of CTL's recordings could never have been underwritten by the big name record companies, simply because in the domestic Canadian market, they could never hope to get their money back. However, since CTL is a non-profit organization and exists as a cooperative effort for the purpose of producing radio program material, the group of private stations that furnish the funds to hire the musicians, singers, arrangers, studios, etc, are, in essence, providing a welcome subsidy for the promotion of Canadian artists.

Potts is rightfully proud of the 212 selections in the library composed by Canadians. Most of the songs would never have been recorded if CTL had not come along. Now, these creations of Canadian tunesmiths have a chance to earn for their writers a larger share of the \$3,000,000.00 that is paid out annually by public and private broadcasters in performance royalties.

As the new Canadian Radio-Television Commission picks up the reins from the BBC, and as the newly appointed members address their efforts to encouraging programming 'using predominantly Canadian creative and other resources', they will find their task not so formidable as did their predecessors — thanks to the development of The Canadian Talent Library, already working in the interests of the creative and performing arts of Canada and growing with each passing month.

The stature that CTL enjoys today is due in no small measure to the vision of W. C. Thornton Cran, President of Standard Radio Limited, owner of CFRB Limited, Toronto and CJAD Limited, Montreal. Standard has always spent considerable sums of money on Canadian performers, but Mr. Cran was of the opinion that a new vehicle was needed to keep pace with the changing role of radio in the television area. When Lyman Potts came up with the Canadian Talent Library concept, he quickly put the necessary funds at his disposal and gave him the green light. While 132 private stations share the talent cost, CFRB and CJAD continue to provide sixty per cent of the funds, as well as underwriting all administrative and supervisory costs.

Much credit should be given to J. Lyman Potts, who masterminded the Canadian Talent Library. Potts, a native of Regina, has been in broadcasting since his first year in high school, and today is Vice-President and General Manager of Standard Broadcast Productions Limited (another subsidiary of Standard Radio) which also acts as a distributor of syndicated programs, playing a major role in providing smaller market stations with additional Canadian program material at prices that they can afford.

BMI Canada affiliates whose songs have been recorded by CTL include VIOLET MacDONALD, BILL RICHARDS, LOU SNIDER, DENNY VAUGHAN, ELIZABETH CLARK, BILL ISBISTER, KEN STEELE, RON RULLY, CLAUDE CHAMPAGNE, JOHNNY COWELL, AL HARRIS, BARRY PHILLIPS, DON THOMPSON, TOMMY HUNTER, LUCILLE STAR, JIMMY NAMARO, PAT RICCIO, BRIAN BROWNE, GUIDO BASSO, LLOYD McGUIRE, ALEX BARRIS and others. 🌟

Warren Dickenson is a free-lance journalist.



Guido Basso (Left)



Lyman Potts (Centre)

William E. Smith

Paul Smith





## VIOLET ARCHER

by Ev Crandell

Violet Archer has said 'a composer should be very demanding toward himself'. It is obvious from the superb quality and voluminous quantity of her work that Miss Archer has indeed made great demands upon herself. This small, dynamic Canadian composer-pianist-teacher has created an incredible number of piano, choral and orchestral compositions, ranging from original accompaniments and arrangements of Canadian folk songs to scores for symphony orchestras. Her works have represented Canada around the world . . . at the International Festival of Edinburgh, the Brussels Worlds Fair, in France, Switzerland and in Japan where the Montreal Bach Choir performed some of her choral compositions.

Miss Archer's rise to eminence in the music world began in 1940 when her first important piece "Scherzo Sinfonica" was played by the Montreal Symphony Orchestra. A native of Montreal, she studied piano during her high school years, and then went on to obtain her Teacher's Licentiate and a Bachelor degree in composition from McGill where she had earned four scholarships from the McGill Conservatorium.

Awarded a two-year scholarship by the Quebec Government she went to Yale where she won two more scholarships while studying with Paul Hindemith, of whom she says 'He is a great craftsman who believes in going to the very root of things.' Bela Bartok is another renowned composer who made an impression on her during her brief studies with him. It was perhaps his interest in folk music and folklore as a powerful source of creative material which prompted her own interest in arranging and developing original music for folk themes. This interest has

stimulated many of her works based on Canadian folk songs or folklore — among them "Habitant Sketches", "Life in a Prairie Shack", and "Three Folk Songs from Old Manitoba".

In 1950, after receiving her Master of Music degree from Yale and completing a successful concert season in England, Miss Archer was appointed composer-in-residence at North Texas State College. Three years later she advanced to the University of Oklahoma as Assistant Professor in the Faculty of Music. During her eight years there she was accorded the honour of State Judge of Young Composers' Contests in Texas, Oklahoma and Louisiana; she served for two years as National Judge for the U.S. National Federation of Music Clubs' contests for young people, and was made an Honorary Member of Sigma Alpha Iota. In the 1958-59 season the Canada Council awarded Miss Archer a Senior Fellowship to enable her to devote all of her time to composing.

She decided to return to Canada and in 1962 assumed her present tenure as Associate Professor of Music and Chairman of the Division of Music Theory and Composition at the University of Alberta in Edmonton.

Many of Miss Archer's compositions have been commissioned, notably: her "Trio for Piano, Violin and Cello" by International House of New Orleans for the First Inter-American Music Festival, "Sing, the Muse" for the CBC's Shakespearean 400th Anniversary Celebrations, and "Prelude and Incantation" commissioned by the Edmonton Symphony Orchestra in 1964. The latter was recorded by the Toronto Symphony Orchestra conducted by Victor Feldbrill, for broadcast in the CBC's "Concerts from Two Worlds" in March of this year. "Prelude and Incantation", based on some of the fairy poems from "A Midsummer Night's Dream", has been described by the

Edmonton Journal's music critic, Anne Burrows as 'a supernatural journey into strange places. The music is beautifully orchestrated and vitally interesting at every moment. To hear it once is to want to do so again'.

Five Archer compositions were commissioned for Canada's Centennial Celebration. Among them — "Cantata Sacra" for five voices commissioned by the CBC was derived from sacred Mediaeval English Dialogues of the 13th, 14th and 15th Centuries (libretto compiled from a collection submitted by John Reeves). Others among her Centennial works — a general anthem by the Edmonton Branch of the Royal Canadian College of Organists and "Chorale Improvisations" for organ by Hugh Bancroft for performance at Expo.

In her article "Music Of Canada As Related To Its Composers" written for Sigma Alpha Iota's Pan Pipes, Miss Archer expressed some opinions which may explain the increasing performance and popularity of native composers in recent years. She mentioned that Canadian musicians are losing a certain self-consciousness — are expressing an idiom of their own, realizing that this is a first consideration and that time alone will throw Canadian music into the proper perspective and give it the unique identification of a national anthem. She does, however, recognize that there are natural distinguishing features in Canadian music — 'a particularly original one derived from the country is spaciousness and often rugged landscape, and the severity of climate which manifests itself as a whole in the musical expression of certain Canadian composers. In this music, whether or not the composer intends it, one hears marked colours, broad lines, rhythmic solidity, a certain dignity and at times severity even if the work is lyrical in feeling'.

She also credits the Canadian Broadcasting Corporation for the increased interest in contemporary Canadian music. She feels that through its constant exposure of Canadian composers in Canada by the National Network, and to European audiences through its International Service, the CBC has given Canadian composers an encouraging incentive to write.

Miss Archer's own compositions are as widely and as frequently performed in Canada as are the works of any other Canadian. In 1967, for example, her compositions were performed on numerous occasions and in many parts of the country. Among them: "Three French Canadian Folk Songs" sung by A Choeur Joie directed by Leonard Rousseau in Quebec City; "Three Sketches for Orchestra", by the CBC Symphony Orchestra under Walter Susskind, was broadcast from Toronto; "Divertimento" for brass quintet, "Sonata" for cello and piano, and "Trio No. 2" for piano, violin and cello, were all performed at Expo in Montreal.

The prolific, precise and excellent musical output of Violet Archer has been well-described by critic Thomas Archer (no relation) who wrote in the Montreal Gazette of some of her works . . . a veritable masculine strength, a loftiness of purpose, an economy of means and a mastery of musical media. ♣

Ev Crandell worked for 16 years in the Advertising industry and now runs her own P.R. business.



## PAT RICCIO

by John Norris

Pat Riccio has found that diversification is the key to success in the music business. At different times in his career he has been big band leader, improvising jazz musician, an arranger and songwriter. Today being a little bit of each keeps him continually on the move.

In 1967 alone, he travelled around the world with a CBC touring troupe, he has been to Alert, the classified station on Ellesmere Island in Greenland, as well as the Gaza Strip. His latest album "A Man And A Woman" has topped 5,000 sales in the first quarter, his big band worked a series of summer park concerts and he's still always willing to take his alto saxophone to a jam session and loosen up playing the music he knows best — jazz.

The driving force behind all this is apparent as soon as you talk to Pat Riccio. He's a dedicated musician who still loves every minute of his work, even though it is now nearly thirty years since he began working as a professional musician. There is an almost boyish enthusiasm as he talks about his current projects, about new musical ideas he has thought of and a still burning desire to get up and play for people.

Riccio, originally, wasn't going to be a musician. He was born in Port Arthur, Ontario on December 3, 1918 but his family had moved to Toronto before his second birthday. In 1938 he left Central Technical College, graduating in chemistry, but couldn't get work in those depression times. His latent interest in music resurrected itself and he put \$10.00 down on a used alto saxophone in January 1939. That June he landed a summer job and has been playing ever since.

The war years gave him his first taste of fame as well as a thorough musical grounding. He joined the Air Force in 1941 and soon became arranger and musical director of the RCAF Streamliners, a 15 piece dance band that was the Canadian service equivalent of the Glenn Miller orchestra.

On his return to civilian life he studied with composer John Weinzweig and with Gordon Delamont and made many appearances on the CBC's *Jazz Unlimited* when it was a live show. In 1947 he won the CBC jazz poll on alto and in 1949 won the same poll on baritone sax. He was also writing arrangements for various bands around town such as Maynard Ferguson and Bert Niosi and then, later on, as his reputation spread he began to get more work writing material for singers and dancers such as Patti Lewis, the Hansen Sisters and Joey Hollingsworth. In 1956 he organized a 12 piece band that worked the Jubilee Ballroom in Oshawa and both the Palais Royale and Casa Loma in Toronto.

Then, in 1958, he organized a jazz quartet with bassist Harold Holmes, pianist **HERBIE HELBIG** and drummer Billy McCant. A distinctive feature of this group was the unison work between Riccio's alto, baritone or flute and Holmes' bowed bass. An album of the group's music was issued on Quality Records. For the next few years Riccio became deeply embroiled in the jazz scene. He worked the



Paul Smith

Town Tavern, the Canadian Jazz Festival, various all star television shows and for several months his group was resident at the Coq D'Or playing host to such famous American jazz musicians as Johnny Griffin, Donald Byrd and vocalist Jackie Paris.

Riccio was happy with his career as a jazzman until he began to hear comments like 'Oh no, they won't hire you because they think you're just a wild jazzman.' 'At that point', said Riccio, 'I had to make a decision. I thought, here I go, right into the poorhouse. So I changed my image to prove that just because I'm a jazzman doesn't mean I can't do anything else. In doing so I had to lean over the other way but I have benefited considerably.'

Pat Riccio has been writing arrangements and compositions for many years, but he doesn't regard himself as a serious composer. For the most part his originals have been songs, or catchy melodies, for the various groups within which he has been working. Now, however, he has ventured out a little further. He is collaborating with lyricist **SHIRLEY FOX** on a Broadway style musical that is called *Pauline*. Its a tongue-in-cheek play about a Texas oil millionaire who wants to buy Canada. The whole play is laid out, most of the songs written and the whole idea is now in the hands of CTV. If the right decisions are made it will be seen soon on television. 'I'm very excited about it because writing this is the ultimate for someone with my

musical background. I suppose you could describe it as my serious writing!' he said.

Most of his writing, though, is for other people. Until the recent cutbacks in CBC spending, he was one of a handful who would contribute arrangements for CBC variety programs. Recently, however, apart from the overseas tours there has been little work. Several of his charts accompanied the Montreal band that made the annual Christmas tour to Canadian troops overseas and one of his assignments was supplying the walk on, walk off and background music for this year's Miss Canada — Carol McKinnon.

Considerable more enthusiasm is shown when discussion centres on his own band. 'I get a kick out of writing these arrangements. It's a labor of love because I can get just the sounds I want. I may be doing a recording for the CBC transcription library soon. It will be something special because I'll be able to use eight brass, four rhythm with Peter Appleyard on percussion, five reeds and all the doubles. I'll just wallow in it. There's something very satisfying in hearing a big band play what you've written. There's a different feeling too, when you play in a big band. You're working as a team and you have a library, you have music and it gives a lot of musicians a chance to play. I'll also often hire a youngster, a total stranger, to see how he'll work out in a big band. This often happens when the top players aren't available but these youngsters love the expe-



rience. In a big band they have the opportunity of playing say third in the section alongside lead guys with fantastic lips.'

Today a big band is something of a rarity and much of Riccio's work in this field is for Trust Fund performances sponsored by the Musicians Union. The public's reaction is, however, often favorable. 'I found that many people were surprised that a big band was there. They'd come up and ask where we played regularly. People of all ages liked the music. With the older types, of course, it was nostalgic but the youngsters dug hearing a rhythm and blues sound with a big brass section. I always try to give a little to the modern trends so I have arrangements of tunes like "Watermelon Man" and "One Mint Julep."'

Part of Pat Riccio's concern for youth and their reaction to music is because his son, Pat Jr., is a musician and songwriter as well. As a result his musical horizons have never become sealed off. As a songwriter he finds much to interest him in the contemporary field. 'I'm very excited about the way people are writing songs today. It's a fresh approach to writing that I didn't know was there — but I'm learning.'

The lack of a Show Business in Canada is a subject that can get him very riled. 'We don't have a star system like the States or England and because of that we always have problems. Everything comes from the star. The star has to have a supporting cast and then there has to be an orchestra. Instead we depend on government support and now, with such things as the CBC cutback, much of this has gone. It puts a very hard pressure on our performers and musicians. They are used to making a good living and then, all of a sudden, their income is almost completely gone and they have to scramble around trying to make a living out of music. Many of them land up in the States where, so long as you call yourself an American, you're going to make it. And you only have to make it once down there. Here you have to make it today, make it again next week and then make it the week after. We really need legislation to protect us from unequal competition from across the border,' Pat says.

Jazz, of course, has always been a major part of Pat Riccio's life and he's jammed with George Shearing on Oxford Street, with African musicians in Accra, with Italian musicians in Beirut and with Americans in Toronto. And the language is always the same. 'The blues will never change as far as I'm concerned. The blues are the easiest chord changes but the most challenging. The toughest to play anything on is the blues. That's how you separate the men from the boys because the blues are challenging. They're difficult to play and you can't lie. You can't figure 'well I'll play number twelve chorus.' The blues have got to have feeling. They're a whole institution of course but the actual 12 bar blues is the most challenging piece of music to play anything on for anyone who blows.'

Perhaps it's this kind of enthusiasm that keeps such a musician as Pat Riccio busy and creative in the topsy turvy Canadian music world. ❁

John Norris is editor of the jazz magazine "Coda".

## CANADIAN MUSIC COUNCIL CONFERENCE

by A. H. Mansfield

"Music Education and the Canadians of Tomorrow" was the theme of the annual conference, and meeting, of the Canadian Music Council which took place in Montreal on April 18th, 19th and 20th. The conference brought delegates from every part of the country together with outstanding personalities from Europe and the United States.

The Canadian Music Council was founded 'for the purpose of promoting and orientating the development of music in Canada; by serving as a means of contact between musical institutions, organizations and societies as well as between musicians themselves; by instigating new initiatives or the formation of new organizations; by promoting contacts abroad and by acting as the mouthpiece of the musical profession before governments and before artistic, cultural or social organizations.'

It is the hope of the Council to set up a permanent secretariat so that the Canadian Music Council may fulfill its normal function as nerve-centre of all musical activities in Canada. It has in mind the setting up of a number of services which should be attached to the secretariat, such as:

- An archive of music activities in Canada.
- A concert agency.
- An organization for the production and/or distribution of Canadian records.
- A musical journal.
- A series of monographs on Canadian composers.

The Canadian Music Council has grown from its humble beginnings in 1944, to become the most representative musical organization in the country. Every nationally organized musical association in Canada is affiliated with the Council and their delegates have full voting powers at

general meetings. Those organizations ensure that a comprehensive view of almost every aspect of Canadian musical life is always before the Council.

With approximately 200 people attending on the opening day of the conference, papers were read on music education in the various provinces. Cortland Hultberg spoke on the position in British Columbia; Frank Churchley on the Prairie Provinces; **RICHARD JOHNSTON** on Ontario; George Little on Quebec; Howard Brown spoke on the Maritime Provinces and Helmut Blume summarized by speaking on "Music Education in Canada To-day." The luncheon speaker was **MILTON CARMAN**, Executive Director of Ontario Arts Council and at the dinner Henning Bro. Rasmussen of Copenhagen spoke on "The Training of Music Teachers in Denmark". In the evening, the panel discussion was chaired by **KEITH BISSELL**, with panelists Warren Mould, Vernon Ellis and **GILLES TREMBLAY**.

Papers were read on Friday on "The Most Pressing Need for the Future in Music Education" — "in the schools", by Lucien Brochu and **R. MURRAY SCHAFFER**; and "in private teaching", by Warren Mould. Louis Wechsler of the High School of Music and Art, New York City, was the luncheon speaker and in the evening at the dinner, Olof Engström, Supervisor of Music, National Board of Education, Stockholm, spoke on "The Training of Music Teachers in Sweden".

With **HARRY SOMERS** as interviewer and production in the capable hands of Norma Beecroft, the CBC recorded proceedings, excerpts of which will be broadcast from time to time.

Of the many important papers read at the Conference, particular reference must be made to that of Mr. Engström, mentioned above. In his opening remarks, he referred to the measures now being taken by the Swedish Board of Education to make the training of music teachers more purposeful and better organized.

Mr. Engström gave an outline of the forms of music teaching that occurs and the types of teacher that primarily provide such teaching. He explained that at present in the kindergarten the object is to bring the children up to a level where they can march in time and sing in key with each other. Under a new system to be adopted shortly, however, the object will be to promote and develop the children's desire and ability to express themselves spontaneously in words, sounds, pictures, shapes and movement. Kindergarten teacher training lasts for three years and music has been assigned an average of two hours per week (hpw). Trainee teachers also have the opportunity of participating in voluntary instrumental music, mainly piano.

In the comprehensive school, which is compulsory for all children and lasts for nine years, a certain amount of differentiation is permitted at present although classes are, in principle, kept together throughout this period. A pupil may choose either 2 hours per week of music or 2 hours of handicraft. The results are so depressing with only 21.4% choosing a combination with music that the Government propose that music, handicraft and drawing should be compulsory at senior level.



Milton Carman

Bren Fitzsimons



At the junior level of the comprehensive school, music teaching is provided by the class teacher. In the larger towns, music teachers are active in most intermediate levels. Teaching at senior level is by special music teachers. There is a great shortage of such teachers and the shortage will be accentuated by the planned reform in comprehensive school teaching.

The training of junior level and intermediate level teachers in music is designed mainly as integrated subject and method training around the following main phases: singing and playing; ear training and knowledge of music; movement and creation; listening and instrumental music. Instruction in instrumental music is given by special instrument teachers and concentrates mainly on the ability to play melodies on piano and recorder, and chords (accompaniment) on piano or guitar. Other instruments are taught occasionally. Other subject and method training is provided by specially qualified instructors in musical method.

Special music teachers handle the teaching of music at the senior level of the comprehensive schools, in the gymnasium and in continuation schools. The training of music teachers lasts for four years and the examination is taken at the University College of Music in Stockholm, or at the conservatories in Göteborg and Malmö. Examination subjects are singing, piano, a string instrument, harmony, history of music, conducting (choir and orchestra), psychology, pedagogics and teaching skill. Subjects in which only a course certificate is given include: musical theory and ear training, counterpoint, musical forms, instrumentation, voice technique and reading, rhythmic, organ, an additional string instrument, choral singing and orchestral playing.

In 1965 a Royal Commission of five — of which Mr. Engström was a member — was set up to 'reconsider music teacher training in Sweden and to present proposals for a more efficient and purposeful organization.'

The basic proposals of the Commission,

as presented in March this year, are as follows:

A) A new type of music teaching to be provided in music continuation schools. This school to be at gymnasium level and to last 2-3 years. The two first years should provide the preliminary training for different musical occupations. After these years, in which students will take 7-10 hpw general subjects and about 20 hpw musical subjects, those who wish can apply for entrance to the College of Music. Alternatively, the student can continue for a third year and take a lower examination as instrument teacher or church musician; this exam is specially designed for those intending to work in voluntary musical instruction in the comprehensive schools. 25 music continuation schools are proposed.

B) Apart from the University College of Music in Stockholm, 2 new university colleges of music will be created by the nationalization of the conservatories in Göteborg and Malmö. To these colleges will be assigned the subject training of the music teachers who will later be teaching in the gymnasium, continuation schools and teacher training universities. The subject training of music teachers takes 3 years, and is based on the gymnasium or continuation school. The university colleges of music will also have lines for instrument teacher training in all instruments, and in singing, rhythmic and theory of music. By a combination of studies at university and at a college of music, it will be possible to take a teaching exam covering music plus one other subject.

C) The practical teacher training of music teachers both from music continuation schools and colleges of music is given during a fourth year of study, which is assigned to a teacher training university (as for all other subject teachers). Instrument teachers will have a corresponding fourth year of study at a college of music. The music teachers trained at music continuation schools are considered after their year at a teacher training university completely qualified to deal with all forms of music teaching in the comprehensive schools. It

should be possible to recruit from this category also the numerous consultants who will be needed at the local and regional level to support the class teachers in their music teaching. A music teacher who has been trained at a university college of music and undergone a year at a teacher training university is formally competent after a specialized course in musical pedagogics (about one term) for a post as lecturer in music teaching methods at a teacher training university (training of class teachers and music teachers), or as music teacher at a kindergarten teacher training college.

D) In content, the new training of music teachers will be more goal-directed than previously. By a system involving a basic course and optional courses, the committee hopes to meet the need for specialization and at the same time cater to students' desires to develop their particular aptitudes. Great emphasis will be placed on ear training. In the syllabuses now being worked out for each subject, the necessity will be stressed of teaching in all subjects subordinating itself to the common goal, namely the training of music teachers.

E) Large-scale course activities will be necessary in the field of musical pedagogics. All the traditional types of course, including radio and TV courses, will be used. The department (of education) must offer greater opportunities for further training to the music teacher from different types of underlying education.

F) A music research centre is to be set up in Stockholm for research and development in the entire field of musical pedagogics.

G) A closer interplay between music training and university teaching in the science of music will be achieved by co-ordinating the university institutions, administratively and as regards premises, with the university colleges of music.

The Conference closed with a concert given by student groups from Quebec and Ontario. ✻

Mr. Mansfield is a free-lance writer.



The President's opening address at the Conference: L to R: Gilles Potvin, Helmut Blume, Victor Bouchard, KEITH BISSELL, JEAN PAPINEAU-COUTURE, Ronald Napier, Dr. Arnold Walter and John Cozens.

Bren Fitzsimons



## MUSIC IN CANADA

### Concert

**VERNON MURGATROYD'S** Woodwind Quintet "Canadiana", commissioned by Radio Station CKUA Edmonton, Alberta, for Canada's Centennial, was broadcast on December 17th. The work was performed by members of the Edmonton Symphony Orchestra: Harlan Green, flute; Luigi Capella, oboe; Raymond Perrier, clarinet; Eddy Bayens, bassoon and John Hermans, french horn.

**GEORGE FIALA** was commissioned to write a work for the International Piano Competition which was held in Montreal in April. The 9 minute piece is entitled "Concert Piece for Piano and Orchestra".

The late **CLAUDE CHAMPAGNE'S** "Danse Villageoise" was performed at the inaugural concert of the Winnipeg Centennial Concert Hall on March 28th, by the Winnipeg Symphony Orchestra.

**JEAN PAPINEAU-COUTURE'S** "Concerto Grosso" was performed by L'Orchestre de Chambre de L'Office de Radiodiffusion-Television Francaise in Paris, recently. The orchestra was conducted by Laszlo Gati. In March, Papineau-Couture's "Miroirs" was performed by the Montreal Symphony Orchestra. This work was commissioned for the opening concert at the Salle Wilfrid Pelletier, Montreal, in 1963. At the time M. Papineau-Couture remarked: 'In asking me to write a work for the opening of the Place des Arts, Zubin Mehta requested that I consider the principal solo instruments of the orchestra. This gave me the idea of writing a concerto for orchestra. And since the allotted time was 10-15 minutes, I thought a one-movement work to be most suitable. I therefore decided this work to be a continuation of my series of Pieces Concertantes — Number 5 in the series — and I subtitled the piece "Miroirs", as I have made much use of the reversal of musical motifs. Each member of the orchestra is a soloist and the form of the work is very close to the traditional rondo'.

The Peterborough (Ontario) Symphony Orchestra — established in 1967 — premiered **BRIAN CHERNEY'S** "Six Miniatures for Oboe and Strings" at its second public concert on April 10. The composer's brother Lawrence, an oboist with the National Ballet Orchestra, was soloist. Next season the orchestra will include the following Canadian compositions in its programmes: "Little Suite for String Orchestra" by **HARRY SOMERS**. "Three Sketches for Orchestra" by **VIOLET ARCHER** and "Danse Villageoise" by **CHAMPAGNE**.

Karel Ancerl, conductor and music director of the Czech Philharmonic Orchestra has been appointed music director of the Toronto Symphony Orchestra and will succeed Seiji Ozawa in October 1969.

'An unexpected side effect of armed forces unification is the almost sure demise of the New Brunswick Symphony Orchestra,' wrote Bert Burgoyne in Toronto's *Globe and Mail* recently.

There are only two symphony orchestras in the Atlantic provinces. By next fall there will probably be one — and maybe none. The New Brunswick Symphony, now in its sixth season, is semi-professional. Unique in Canada, it draws musicians from



"Kékoba" (above) to music by **GILLES TREMBLAY** and "Phrases 1" (below) with music by **SERGE GARANT** — part of a presentation by Le Groupe de la Place Royale in Montreal, recently.

many parts of the province but largely from Saint John, Fredericton, Moncton and Base Gagetown. Well trained army bandmen stationed at Gagetown have provided a solid base, forming one-quarter or more of the membership.

It is all but finally decided that Base Gagetown will no longer have a military band. All but one of three regimental bands stationed in the Maritimes are expected to be withdrawn in the course of unification and that one will be stationed in Halifax.

One major objective of the Symphony Association is to retain enough strength to continue support of the big New Brunswick Youth Orchestra, formed two years ago on the pattern of the National Youth Orchestra and already achieving first-rate results.

Even if the New Brunswick Symphony goes, the youth orchestra and perhaps a smaller, all amateur senior orchestra will survive, the association hopes.

Dr. Arnold Walter, director of the University of Toronto's Faculty of Music will retire at the end of June. Dr. Boyd Neel, Dean of the Royal Conservatory of Music, will be acting-director. Dr. Walter, who has reached the mandatory age for relinquishing academic administrative duties, will take a six month leave of absence and will then return to the teaching staff.

The CBC broadcast a performance of **JEAN PAPINEAU-COUTURE'S** "Psalm 150," by the Festival Singers, Toronto, in the CBC Tuesday Night series along with Haydn's "Nelson" Mass.

Another Canadian is moving into Covent Garden. Victor Braun, who comes from London, Ontario, and who received a great deal of his training in Toronto and quickly became a favourite with the Canadian Opera Company, makes his debut in the world famous opera house in the spring of 1969. At the moment he is the leading baritone of the Munich Opera Company.

When "Folk Songs of Canada" was published by Waterloo Music Co. Ltd. in 1954, the sources were chiefly Quebec, Nova Scotia and Newfoundland. Now book's compilers, **EDITH FULTON FOWKE** and **RICHARD JOHNSTON**, have brought out a second volume, "More Folk Songs of Canada" and their list of sources has been broadened considerably.



Ontario, formerly considered barren of folk songs, has been found by the compilers, and others, to be rich in treasure, particularly in lumbermen's songs. The West has also proved to have songs of its own and there are original songs about Louis Riel and other historical subjects to be found among the Metis. There is an embittered lament about Alberta: "Farewell to sunny Alberta — she's too damn cold for me". And a prairie song making fun of greenhorns (mostly remittance men), with the refrain: "Maw! Maw! I want to go home to my Maw! This blooming country's a fraud, and I want to go home to my Maw"! There are railroad songs and fishermen's songs and taken all together, this collection gives a fairly complete picture of the joys and hardships of a country being opened up.

The 24th International Competition for Music Performers takes place in Geneva from September 21 to October 5, with categories covering voice, piano, viola, oboe and trumpet. The prospectus, with the rules and the programs for all the competitions, is now ready and may be obtained by writing to The Secretariat, Palais Eynard, Geneva, Switzerland. Applications will not be accepted later than July 1. ❁



**Popular**

"Half Past Midnight" written by **LES EMMERSON** and originally recorded by the "Staccatos" has been recorded in Australia by the City Stompers. The record was released in April.

**NEIL HARRIS** has written the official song for Manitoba's Centennial in 1970. The song, entitled "Spirit of '70" has been recorded and is also available in sheet music form.

The Eternals whose recording of "Falling Tears" has done so well in Canada, appeared on the "After Four" TV show on Saturday, April 13th, and on "It's Happening" on Thursday, April 18th. They previously appeared on the "Let's Go" TV programme at about the same time as their new record was released. "Falling Tears" was written by Ottawa's **DAVE BRITTEN**.

**JOHNNY COWELL'S** new stone LP "Our Winter Love" is getting considerable airplay on Canadian AM and FM stations.

**ALAN RAE'S** "Sleeping Giant" was awarded a diploma of honour plus a substantial cash award at the 4th International Jazz Festival in Prague. Simultaneously, the composition was recorded for Radio Prague by Karel Krantgartner. Rae has also completed "A Suite of Moods", a "Suite for Orchestra" — a symphonic work — and a new jazz suite entitled "Fe, Fi, Fo, Fun". In addition, his "Quartet No. 3" won the second place award in the Alberta Centennial Music Competition — Chamber Music Class — last year.

The Melindra Singers, **BILL** and **BEN BOGAARDT** have just completed taping a CBC-TV summer show tentatively titled "The Miriam Brightman Show". Also pending is a recording contract with a major label.

Two songs by **ALAN KOBEL** have started excellent chart action in Canada. Titles are "Greeting Card" and "Elevator" released on the Quality label. Alan is, of course, the popular M.C. of the TV network show "Let's Go".

"Shoes Keep On Walkin'" written by **BEN KERR** was released during April on the RCA Victor label and the recording artist is **HANK RIVERS**.

"Tears On My Pillow" is being released on a RCA Victor album by **RON GOOD-**

**WIN**. Ron is also composer of the song.

A new LP entitled "Scandinavian Dance Fest" was recorded by **OLAF SVEEN** and was released in April. One of Olaf's own compositions "Randi Polka" is on the record.

Three's A Crowd gave its first Massey Hall (Toronto) concert to a small but enthusiastic audience recently. It was a success because according to Myron Moskalyk, conductor of a small portion of the Toronto Symphony, which for purposes of the evening was called the Royal Hargonic Symphonette, 'This is the first time that a pop group and a small symphony orchestra — 16 members — have combined their talents on a concert hall stage for a public appearance'. The same sort of thing has been done time and again in a recording studio, of course, and through the use of the multi-track recordings it has been made to work. But this is the first time it has been tried "live" in this country and for much of the evening it worked.

The group also performed at the folk-rock concert in Leaside High — a show that was sponsored by the Centennial College, Scarborough, Ontario.

The Kensington Market have signed with Kapp Records in New York and they left to make their first recording for this label, at the end of April. The **BRIAN BROWNE** Trio have been pretty busy, as usual, and have just finished a two weeks engagement at the Castle George.

**GEORGE OLLIVER** and the Children turned on the pop sound for more than 800 teenagers at Riverside Secondary School, Windsor, Ontario and the dance turned into a concert as dancers crowded around the stage to soak up the pounding beat of the eleven piece group.

'In Canada we hear a lot of nonsense about Canadian groups singing with U.S. record companies and that's all that happens. But MGM has paid us \$25,000.00 for the rights to "Candy Rainbow" and they intend to make it a hit. Those are the facts', so said Brian Pombiere, the youthful manager of The Lords of London. The group spent three and a half days and \$10,000.00 producing "Candy Rainbow" and used 32 instruments in the backing. Before MGM signed the Lords, both Columbia and Kama Sutra Records were

interested. Henry Gani, Frank Sinatra's manager, also called the Lords in Toronto and asked to represent their interests in the United States.

Pombiere claims that 'no other group in Canada has spent as much of their own money on promotion. In the last six months we have spent over \$50,000.00', he says. 'The kids in the group all have musical backgrounds. Most of them have been playing since they were eight years old. This training is now getting a chance to show. The people in the business like the group, but most of all the teens like us. Last year we got more votes in our category in the *Toronto Telegram's* pop poll than the Monkees got in theirs.' The Lords of London have already appeared on a major U.S. TV network show and it looks as though we will be hearing much more about them in the very near future as "Candy Rainbow" has every indication of being even a greater hit than "Cornflakes and Ice Cream". Both were written by **GREG FITZPATRICK**.



Bob Whitney

**BOB WHITNEY**, the Ottawa based versatile musician who plays the wobbleboard, banjo, fiddle, clarinet, guitar and that most mysterious of music makers, the bagpipes, recently made a hit appearance on the "Don Messer Show". Some of the most popular items on this TV programme were Bob's "Bluenose Hop" and "Play me an Old Fashioned Waltz". 'Even the make-up girls complimented me on that one', he says.

A great opportunity is now available in Quebec City for composers and artists since **ANDRE COLLIN**, composer and owner of **EDITIONS ANDRE COLLIN**, is producing records on the S.E.M. label, (Société d'Enregistrement Maximum). His first efforts are songs of young artists from Quebec who show great promise and in whom Andre has complete confidence.

Composer **WILLIE LAMOTHE**, "King of Western Song", has already recorded 13 long-players for RCA Victor and has just completed his eighth recording for London. Willie is one of the most popular country performers in Quebec.

"Nathalie", an early success of the pop star and composer **ERIC**, has just been released in Germany and is recorded by singer Stephen Dirke and trumpeter Ron Simon. Eric is another of our Canadian



The Eternals



composers whose works have become successful abroad. His latest recordings 'at home', "Jean Nichol" and "Je dis Adieu" promise to be equally successful.

**WAYDETTA MUSIC'S** latest productions on the Jet label are "If She Were Here" and "So Alone", by the Thanés's group.

"Senor and Senorita" by **MICHEL PAGLIARO** has been on all the charts for several weeks recently. Michel, formerly lead singer with the Les Chanceliers group, is now pursuing his career as record producer for DSP. 🌟

### Jazz

**Moe Koffman's** new recording is finally on the market and enjoying brisk sales. Titled "Moe Koffman — Goes Electric" (Jubilee 8009), it features the versatile musician on flute — but with a difference. The instrument is electrified with the addition of the Selmer Varitone device. This enables Koffman to obtain a variety of sounds impossible with the conventional instrument. Assisting Koffman on this recording are **ART AYRE** (organ), James Pirie (guitar), Gary Binstead (bass) and Andy Cree (drums).

There are five Koffman originals (Swinging Shepherd Blues, Battering Ram, Swingin' Explorer, Dr. Swahili and Lord Have Mercy) along with such contemporary songs as "Norwegian Wood", "Trains And Boats And Planes", and "Forest Flower". On a number of tracks Gary Binstead has overdubbed a sitar track, producing an exotic and different sound. The record is being distributed by Phonodisc Limited.

"Thumbs Up", the new LP by **JIM McHARG'S** Metro Stompers has got off to a good start and has attracted a lot of attention since its release in early March. The material is an adroit mixture of traditional dixieland material and such unlikely pieces as A Place To Stand, Thumbs Up, Maple Leaf Forever and Manitoba Moon. Writing in the Sarnia Observer, 'Fidelis' said: 'It's probably one of the best Canadian recordings this year . . . comes high on talent, low on gimmicks . . . refreshing to hear Dixieland played like it should be played — with plenty of rhythm and exuberance.'

The Metro Stompers have been appearing in many different places recently. They rooted for Paul Hellyer in Ottawa at the Liberal Leadership Convention (but their efforts failed to produce a winner!), they played Toronto's Cav-A-Bob Night Club for the first time and taped some songs for a CBC network television show called "12 For Summer".

Clarinetist **HENRY CUESTA** slipped away from his long-standing gig at the Golden Nugget to front his own quartet at the Colonial for two weeks beginning April 15. Joining Cuesta as special guest star was banjoist/guitarist/raconteur Marty Grosz, the effervescent entertainer from Chicago who is always guaranteed to brighten up any engagement.

Guitarist/singer **LONNIE JOHNSON** returned to Toronto from a circuit of clubs in "outer" Ontario for a reunion with two friends from the blues world — Sunnyland Slim and Willie Dixon. The latter two were working at George's Kibitzeria, a favorite hangout of Toronto's student community. Set to follow Dixon and Slim are famed gospel singer Rev. Gary Davis and the extraordinary one man band of Jesse Fuller. 🌟



Kathleen Solose

### Congratulations

**Broadcast Music Inc.** in collaboration with **BMI CANADA LIMITED** is pleased to announce that \$10,600.00 has been awarded to 14 composers in the Sixteenth Annual Student Composer Awards competition.

Awards are made for compositions, vocal and instrumental, submitted by students actively engaged in the study of music anywhere in the Western Hemisphere.

Kathleen Solose, age 16, of Niagara Falls, Ontario, a pupil of Dr. **SAMUEL DOLIN** at the Royal Conservatory of Music, Toronto, was one of the prize winners for her "Quintet for Piano and Strings". The other award winners, listed alphabetically, are as follows:

Richard S. Ames, age 24, of Princeton, New Jersey, a student at Princeton University.

Stephen S. Dankner, age 23, of Bay-side, Long Island, a student at Queens College.

Stephen Dickman, age 24, of Glencoe, Illinois, a student at Brandeis University.

Primous Fountain III, age 18, of Chicago, Illinois, a student at DePaul University School of Music.

Harley Gaber, age 24, of New York City, a private student of William Sydeman.

Dennis Kam, age 25, of Honolulu, Hawaii, a student at the University of Illinois.

Howard Lubin, age 14, of Merrick, Long Island, a student at the Julliard School of Music.

William David Noon, age 21, of Pomona, California, a student at Pomona College.

Eugene O'Brien, age 22, of Lincoln Nebraska, a student at the University of Nebraska.

Dennis Riley, age 24, of Urbana, Illinois, a student at the University of Illinois.

Joseph C. Schwantner, age 24, of Evanston, Illinois, a student at Northwestern University.

Daria Semegen, age 21, of Rochester, New York, a student at the Eastman School of Music.

Greg A. Steinke, age 25, of Moscow, Idaho, a student at Michigan State University.

The Final Judging Panel consisted of the following:

Serge Fournier, Alberto Ginastera, Donald Harris, Norman Dello Joio, **UDO KASE-METS**, Oleg Kovalenko, Carlos Surinach and Alexander Tcherepnine.

The Metropolitan Opera in New York has increased its offer to a young Canadian singer, in a bid to obtain her services immediately rather than wait until next fall. Judith Forst, a coloratura mezzo-soprano from Vancouver, was offered a unprecedented contract with the Met after the semi-finals of the company's annual audition competition, recently. A contract has never before been offered until the finals — and sometimes, not even then. The 24-year-old Mrs. Forst sang two additional arias for the judges while the company manager, Rudolf Bing, paced up and down the aisles of the opera house, hearing her from near and far. Two observers said that Bing was ecstatic and immediately after she sang Mrs. Forst was offered a full contract to start immediately. The previous offer had been for only part of next season.

The Executive Committee of the Yale School of Music, Alumni Society has nominated **VIOLET ARCHER** as the recipient of the Alumni Citation for Distinguished Service in the Field of Music. The presentation will take place on October 26 at Yale University.

Arthur Ozolias of Toronto won the Edmonton Symphony Society's national performing artists competition early in April. The 22-year-old pianist receives \$3,000.00 in prize money and a \$1,000.00 contract for two appearances with the Edmonton Symphony Orchestra. Ozolias has recently been studying in Paris and New York on a Canada Council grant. Raised in Buenos Aires, he came to Canada in 1958 and began studies at the Royal Conservatory of Music in Toronto. The aim of the Edmonton competition is to help and encourage young talent towards a career on the concert stage. 🌟



# NEWSLETTER

## GREETINGS —

The old clichés have a tendency to remain largely due to their validity in what we know is otherwise an ever-changing world.

Since early childhood we've all heard the comment, 'What's in a name?' and have probably considered it not to be a very profound query. By their very nature old saws tend to be taken for granted, but the very fact that they have lived over the years proves their worth and recommends that they be given some fuller contemplation from time to time.

In the fields of musical compositions this particular question 'What's in a name?' deserves consideration and answering.

The authors and composers of any musical work identify their composition as their own by the simple but very important act of inscribing it with their name or names thereby identifying it as a product of their creation.

Subsequently, as the composition is published, recorded and performed it carries this ownership identification with it so that all who perform or use it know from whence it came.

Copyright legislation, recognizing this property right, defines that all copies of musical works must carry the writer's name(s) and specify legal redress and penalty against any users of original compositions who alter or suppress the names of authors or the titles of their copyright compositions.

This legal protection is basic and most necessary as it is the prime protection of the writer's ownership to his artistic creation. All subsequent development of his copyright composition is keyed to this. His name on his song identifies his ownership of it and his right to the revenues accruing from the use of his music during his life and to his heirs for the fifty years after his death.

'What's in a name?' is considerable and all important when talking about the names of authors and composers or the titles of their musical works.

With the foregoing in mind we should also give consideration to the use of pen names or pseudonyms. Here another cliché deserves fuller consideration — 'A rose by any other name would smell as sweet'.

On the face of it there is little argument with such a statement, but it must never be forgotten that when pen names are used that these too are the property of the writer and must identify the musical works carrying them as the property of their creator.

There may well be reasons of one sort or another that recommends the use of a pseudonym or pen name to an author or composer, but these should never be contemplated or used if such action would put the writer's ownership in question or dilute his rights in his own works.

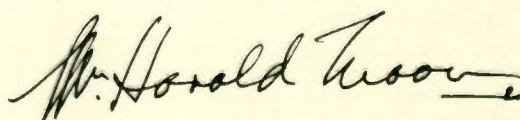
Using the cliché of the biblical quotation 'The labourer is worthy of his hire' I would suggest that every possible means should be used to make sure that the labourers be known so that they may receive due credit and payment for their works. In no field of endeavour is this more important than in fields of musical compositions.

BMI Canada is a performing right organization licensing the public performances assigned to it by affiliated composers and publishers so that in turn public performances of their works may be licensed to users of music here and throughout the world. In the fullest sense we are a service organization serving both the creators and users of music.

In order to properly serve our affiliated composers and publishers we maintain an Index and Clearance Department and staff whose constant activity is the maintenance of file records of the musical repertoire flowing to us from our affiliates. This information is duly processed and it is against this store of data that logged performances of their compositions are checked and individually credited.

Therefore, the prompt and regular reporting of all new musical works is most important for the proper functioning of our activities and for payments to the individual affiliate composers and publishers. Equally important is the point mentioned above that all physical copies of every musical work be properly identified with the name of its author and/or composer so that we and they can be assured of proper crediting of performances of their works.

Sincerely,



WM. HAROLD MOON,  
General Manager.



## WELCOME TO OUR NEW AFFILIATES

Well known singer, **BOBBY CURTOLA** may be seen on a segment of the popular TV teen show "Let's Go" in May.

A Saskatchewan native son, **GEORGE PISTUN** lives in Prince Albert and appears at dances and clubs in that locale. George plays guitar and fiddle and writes mainly for the country field.

**BEN WEATHERBY**, a guitarist and singer originally from the Maritimes, now lives in Toronto. He has been a producer for a number of years with Arc Records.

**CONNIE COE**, whose home is Edmonton, writes mostly for the country field. Her compositions have been published by a West coast firm.

A Carlton University student from Ottawa, **GUY WINDEBANK** has written the title song and theme for the sound track of a film being produced by the Crawley Studios.

Born in Alabama, **EMMETT JARVIS** is a country artist whose recent album has been released by Stone Records.

Born in Saint John, pianist **KENNETH SKINNER** has taken up residence in Montreal where he has studied classics and jazz with Daisy Sweeney. Songwriting is his form of relaxation.

Also originally from Saint John, **STEPHEN FOOTE's** journeys have taken him all across Canada, the U.S. and Mexico, where he became very interested in flamenco guitar.

Although still very young in years, **ROBERT LITTLE**, a bass player from Toronto has had a vast amount of experience with various groups both in Canada and the U.S. one of which was The Flying Circus, now disbanded. He has recently formed a new group, as yet unnamed, and has produced four sides which they hope will interest one of the big record companies in the U.S. where they will be touring in the near future.

**ROSS CAMPBELL** is Program Director at the Oshawa station. Also a performer, he originally came from Edmonton, and does every kind of music from religious to pop. Stone Records recently released one of Ross' singles.

**YVES LAPIERRE**, arranger and bass player with Les Cailloux completed a 13 week TV contract in Montreal. Les Cailloux have had 4 albums released by Capitol Records.

**BEN BOGAARDT**, along with brother Bill form the singing group known as the Melindra Singers.

**RON McMUNN** from Northern Ontario has had several of his compositions picked up by a Montreal firm.

Young Canadian poet **WILLIAM HAWKINS** from Ottawa has had books of his poetry published, as well as having 30 of his songs signed up by a local firm. One of his compositions, "It's A Dirty Shame" has been recorded by The Esquires for Columbia. A co-writer of Bill's is **DARIUS BRUBECK**, the son of renowned jazz musician **Dave Brubeck**. Darius is a college student and is living in Aylmer, Quebec. His work has been published through an Ottawa firm.

**SHIRLEY FIELD** is a vocalist who hails from the Maritimes originally. Her home is now in London, from where Shirley and her group, The Casuals are travelling the club circuit in Ontario and Quebec.

Although barely 16 years of age, two

young composers from St. Hyacinthe, P.Q. **SERGE LAMBERT** and **SIMON BROUILLARD** are part of a very popular group known as Les Lutins. Many of their compositions have made the Montreal charts.

A graduate of the Berklee School of Music in Boston, **ALLAN RAE** of Calgary writes jazz and chamber music, and has been awarded prizes for his work in both the popular and classical fields.

Front men and two of the lead singers for The Stampeders, the Calgary-based rock group, **VAN LOUIS** and **RACE HOLIDAY**, have recently turned their talents to writing. The Stampeders recently played the Winter Carnival and other teen engagements in Newfoundland, making them one of the few Canadian groups who have travelled from the Atlantic to the Pacific. They are also filming color productions of songs to be released through MGM to TV stations in the U.S. and Canada, and are scheduled to appear on "Up Beat" a popular TV show in the U.S.

**DAVE JOHNSON** and **EDWIN COPPARD**, both native Vancouverites, have teamed their efforts as a songwriting duo.

President of the newly formed Canadian Grand Ole Opry, guitarist **SLIM MAGUIRE** was born in North Battleford. Inspired by country writers on his trips to Nashville, he only recently turned his efforts in this direction and began writing his own material.

Guitarist **ALLAN RYAN** of suburban Hamilton has written and performed satire for CBC's program "The Public Eye" and CTV's popular series "W-5". Much of his satirical material concerns leading political figures in the world.

**JOSETTE DUGUAY** has been performing in night clubs in the Montreal area for several years, and has also appeared on the stage and TV programs.

From Kingston, **MAESAL TREMBLAY** has been an entertainer for some 16 years. Known professionally as *Curly Hennon*, two of his songs have been recorded and released by Caledon Records.

Fiddle player **WAYNE KING** was born in Cowansville, P.Q. and began his career at the age of 13 on the Sherbrooke TV station. Along with his brother and sisters, Wayne formed a group called The Blue Cats. Their LP has been released by Rodeo Records.

Five members of a rock group called The British North American Act write much of their own material. The group consists of guitarist **RICHARD ELGER**, pianist **ANDREW BATOR**, **DAVID McCALL** on drums, and **KIRK ARMSTRONG** and **ROBERT ALLEN**, both of whom play guitar. Their first record release on the Now label was of their tunes "Joe Cool" and "The World Would Understand". The boys, all from the Montreal area, are working on an LP for release in the near future.

**ALFRED HOOPER** started his career in highschool by writing poetry, and after learning to play the guitar, he put the poems to music. His group The Blue Diamonds have played night club and dance dates in the Toronto area and will have two LP's out on the Allied label shortly which contain some of Alfred's own material.

Composer **JOHN SPARK** also makes his home in suburban Toronto.

Originally born in Windsor, **MEL ROWE** started his musical career 10 years ago via a radio show from Niagara Falls. His group The Mid-Nite Ramblers have performed in many centres in and around Ontario.

Saint John, New Brunswick is home for **LOUIS COMEAU**, a CBC staff arranger with the Halifax studios. Louis had the distinction of being Don Messer's first pianist when The Islanders were formed.

**GORDON MacBAIN** and **MARTIN FISHER** have teamed their efforts as a songwriting duo, and successfully so, since several of their songs have been published by a local Ottawa firm.

Well known Toronto actor, **JIM BARRON** has appeared in nearly all the major Canadian TV series at one time or another over the past 12 years. It was only recently that he found his songwriting abilities were marketable, after years of scribbling lyrics on match book covers, place mats, etc.

Co-writers **COLIN WEDGEWOOD**, **BRIAN "Mickey" ELLIS** and **LORENCE HUDNIUK** are all College students from Calgary who have combined their efforts as successful songwriters. Two of their compositions have been recorded by the For Keeps on RCA Victor.

Also a Westerner, **DENIS HOLMES** makes his home in Winnipeg.

Born in Buffalo, **JOHN SCOTT** came to Canada 7 years ago and has settled in the Montreal area. Much travelled, he played the saxophone with a band in Germany, and while on tour there they also did radio and TV work.

Musician **KEN GARLAND** plays the flute and piccolo in the Naval Concert Band, is the leader of the Naden Dance Band, as well as being Assistant Director of Music with the Canadian Forces School of Music.

**BILL WELLS** whose home is Woodstock is a member of a group that is quickly making a big name for themselves with the teen-age set in Eastern Canada. They are called The Carnival and recently signed a recording contract with Columbia.

Songwriting has always been one of **LLOYD McGUIRE'S** hobbies. He works in the record library of a Toronto radio station and was very pleased to learn recently that one of his compositions was recorded for the Canadian Talent Library.

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