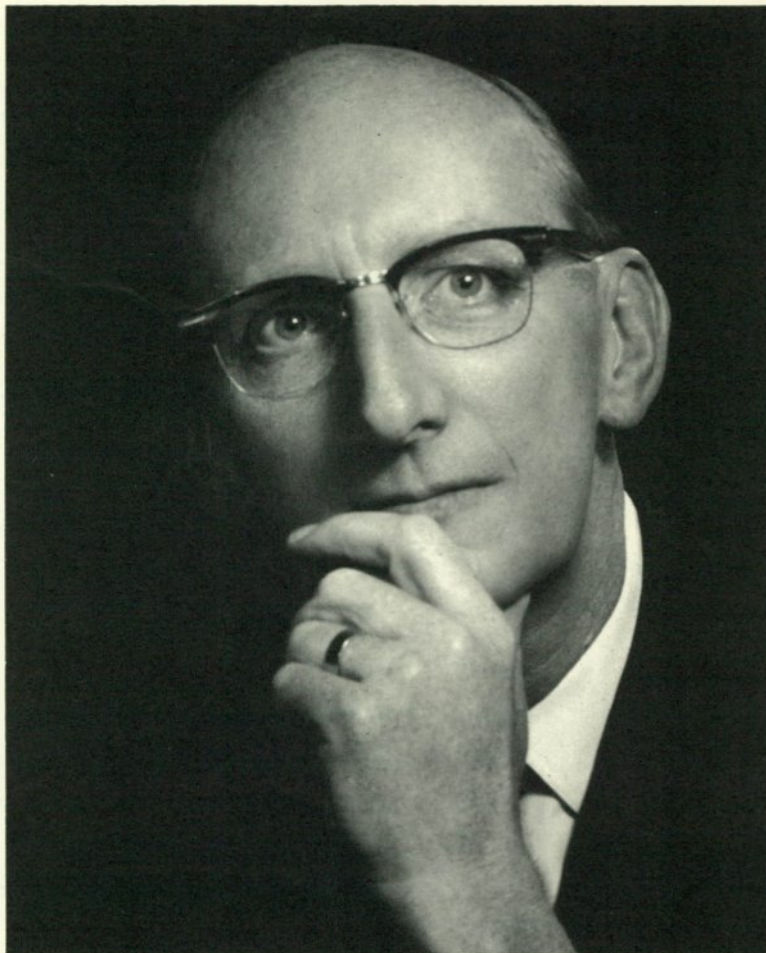


THE MUSIC SCENE



JULY — AUGUST 1968





*Congratulations to **DR. RICHARD JOHNSTON** on his appointment as Dean of the Faculty of Fine Arts, University of Calgary. Dr. Johnston came to Canada from the United States in 1947 and has been associated with the University of Toronto ever since his arrival as Professor of Music and Director of the Summer School of the Royal Conservatory of Music. He was co-founder with Dr. Marius Barbeau of the Canadian Folk Music Society and is an officer of the Canadian Music Educators Association.*

*Dr. Johnston is widely known as a composer, arranger, conductor and critic. Many of his compositions have been published and the series of folk music and educational song books that he has edited for the **WATERLOO MUSIC COMPANY** have achieved great popularity.*

Dr. Johnston and his family will take up residence in Calgary in August.

THE MUSIC SCENE



JULY - AUGUST

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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

Conclusion of two-part article.

(D) General and Vocational College

On completion of secondary school, the student may continue his studies in a general and vocational college (CEGEP). These comprehensive institutions prepare their students in two years (or in some cases, 3) for a particular occupation or for university studies and offers them, in music, the following three possibilities:

MUSIC MAJOR — A PREPARATORY COURSE FOR MORE ADVANCED STUDIES IN MUSIC:

This two-year program is open to students holding a secondary school certificate who wish to prepare for advanced studies in music. It enables the student to explore and to choose the field in which he will specialize.

MUSIC MAJOR IN A TRADE RELATED TO MUSIC:

This three-year course is open to students with a high school diploma who wish to practice a trade related to music. General Objective:

To give to those students who are planning to take up a trade related to music the required training in music as well as an adequate training in the particular trade they have chosen.

Fields of Specialization:

1. MUSIC AND TECHNOLOGY
 - (a) Radio-Television
 - (b) Electronics
 - (c) Recordings
 - (d) Acoustics

2. MUSIC, CRAFTSMANSHIP AND INDUSTRY:

- (a) Stringed instrument trade
- (b) Repairs, care and tuning of instruments
- (c) Music transcription (reproduction of scores, etc.)
- (d) Acoustics

3. MUSIC AND COMMERCE:

- (a) Purchase and sales of instruments, records and musical scores
- (b) Music publication
- (c) Concert agencies

4. MUSIC AND RECREATION:

- (a) Choir direction
- (b) Folk dancing
- (c) Recorder, guitar, etc.
- (d) The philosophy of recreation

MUSICAL OPTIONS FOR THOSE MAJORING IN SUBJECTS OTHER THAN MUSIC:

OBJECTIVES: A musical culture for all.

This two-year program is open to all students of any institution. It gives them the opportunity to join students majoring in music (when the school offers music as a major option) or to form a group among themselves (when the school does not offer music as a major option) for musical activities (chamber music, orchestra, choral singing, band music, etc. . .).

Moreover, all the students should have the opportunity to choose one or several of the music courses offered by the

institution, with the approval of the director of music of the institution.

All general and vocational colleges should offer a certain number of these courses and should have on its staff at least one highly qualified music teacher employed on a full time basis. A minimum amount of space and equipment should also be provided.

(E) Teacher Training

We are hoping that a good number of students graduating from general and vocational colleges will want to become music teachers.

At the present moment, the institutions responsible for training music teachers are bustling with activity. There are approximately seven of these. Some are government normal schools, others are university affiliates and still others are private institutions. Future music teachers are given the opportunity to familiarize with the latest methods. Messrs. Corneloup, Martenot, Caillard, Suguki, Mrs. Szonyi, Miss Hertz and Mrs. Jacques Chailley have already come and will again be coming to Quebec to give lectures and demonstrations.

The diplomas required for teaching music are: the bachelor of music degree (4 years) plus one year of specialization in music teaching, leading to the "A" Diploma, with specialization in music.

(F) The Universities

For those students who are not planning to teach music but who wish to become professional musicians or who simply wish to continue their musical training from choice, while preparing for a career in another field, two French-language universities — the University of Montreal and Laval University in Quebec — and one English-language University, McGill in Montreal have Faculties of Music. There also exist independent music schools at the university level, such as the Vincent d'Indy School and the Normal School of Music in Montreal. As yet there has been no question of modifying the curriculum of these universities and schools, but we shall soon have to think of coordinating their programs and, naturally, of ensuring the continuity of music education throughout the entire school system, i.e. from the elementary through the university levels.

(G) The Conservatories

The Conservatory of Musical and Dramatical Arts of Quebec includes two conservatories, one in Montreal, the other in Quebec (both of which are elementary and advanced conservatories) and the pre-conservatories in Trois-Rivieres, Chicoutimi, Hull and Val d'Or. These conservatories are presently under the jurisdiction of the Department of Cultural Affairs and are integrated with neither the school, pre-university nor the university programs. At present, the Department of Education's Advisory Committee on Music Education comprises three representatives of the conservatories, two of these members being the directors of the Conservatories of Montreal and Quebec, respectively.

(H) Continuing Education

There remains the vast area of continuing or adult education. Until the present time, the onus of adult music education has been borne mainly by private organizations, particularly benevolent ones, often subsidized by the Department of



William E. Smith

Education and sometimes by the Department of Cultural Affairs.

We might mention, for example, the Alliance Chorale Canadienne, which already has hundreds of members and which brings together a number of choral groups throughout Quebec. The Alliance is affiliated with the French movement "A Coeur Joie" whose international choral festival took place last year in Trois-Rivieres. A series of lectures by various personalities from the world of music are given during these festivals.

The bilingual organization, CAMMAC, — Canadian Amateur Musicians, Musiciens Amateurs du Canada — organizes winter and summer courses in choral singing, recorder, solfeggio, guitar, collegium musicum, voice production, Orff, Martenot, etc. This organization owns and operates a music library which lends music to groups (choruses, orchestras, etc.) and to individuals. It acts as an information center for amateur musicians, encourages the formation of regional centers of amateur musical activities and publishes a bi-annual journal.

There is also l'Action Musicale Liturgique which offers courses, particularly in rural areas and small towns, to give musical instruction to young people and adults, and to encourage the formation of church choirs and parochial musical groups.

The Jeunesses Musicales of Canada organization arranges tours across Canada and competition contests for young soloists, and operates a summer camp where young people between the ages of 15 and 30 who are planning to become professional musicians, receive instrumental, vocal and musical instruction. A concert hall attached to the camp presents a series of concerts given by professional musicians and students. Last year at Expo the Jeunesses Musicales of Canada had a pavilion where demonstrations of various modern methods of musical instruction were given. Some of these have already been mentioned:

Ward Method: Miss Odette Hertz

Martenot Method: Mr. Maurice Martenot

Kodaly Method: Miss Elizabeth Szonyi

Suzuki Method: Mr. Jean Cousineau

Orff Method: Mr. Bergese

Among the most highly qualified and renowned Canadian teachers who have given courses in instrumental music we find such names as:

Mario Duschenes

Bernard Lagace

Mireille Lagace

OTTO JOACHIM

Directly affiliated with the Department of Education, we have the Ecole de Solfege, which gives courses in music reading throughout the Province. These courses extend over three years and culminate in final examinations. These courses are offered almost free of charge. Mention should also be made of the Association des Fanfares and of the various municipal recreation centers.

INITIATIVES AND PROJECTS

The formation of the Quebec Association of Professional Music Educators is a clear indication of the tremendous leap which music education has taken in our Province. The objective of this Association is to unite music teachers at all levels in order to give them the opportunity to meet, to exchange ideas, to keep



William E. Smith

abreast of recent developments, to work together with a view of establishing high professional standards, to apply pressure so as to obtain needed improvements in curricula, working conditions, working areas, teaching equipment, etc. . .

In the light of Kodaly's experiment in Hungary, an attempt is presently being made to integrate French-Canadian folklore into music education in Quebec. The material is plentiful and extremely rich. The collection owned by the well known composer and folklorist, Francois Brasard, of Jonquiere, should be catalogued and published. Another valuable collection is that of the Folklore Archives of Laval University, whose musical director is the composer, Roger Matton. This material should by all means be compiled, so that it may be at the disposal of instructors and composers and so that it may at the same time become the daily fare of Quebec society.

Pilot experiments in teaching have borne excellent results as far as the evaluation and application of new methods are concerned. In giving its final examinations in music at the high school level, the Department of Education has used audio-visual methods (recordings and radio) to reach its students throughout the Province.

Naturally, still more might be said on the subject. There are so many facets, so many important details! We are on the verge of a new era in music education and the future is bright and promising.

At present the Department is vitally interested in establishing a research service in music education within a Centre de Recherches Pedagogiques. This Service could work with all the French-speaking countries, its goal being to keep each one

informed of new developments taking place in music education throughout the world. It would obtain translations of valuable works and textbooks in other languages and also prepare translations of the best works published in the French language. It would also be directly involved in educational research (experimental classes, educational radio and T.V. etc.) and would publish the results of this research.

With this in mind, the Department of Education encourages all music educators of Quebec to participate in international meetings pertaining to musical education. At the Conference organized by the ISME and held in 1966, in Interlochen, Michigan, U.S.A., twenty-five of the thirty Canadian representatives were from Quebec. There were two (2) Quebec representatives at the conference of the Musiciens-Educateurs de France held at Besancon in April 1967, where the Head of the Music Division of the Quebec Department of Education lectured on music education in Quebec. There was also a strong Quebec representation in the 1968 session of ISME, which was held in France.

Perhaps, one principal idea emerges from all this. That is, that Quebec, in undertaking a reorganization of music education, is making a point of looking beyond its boundaries, of taking maximum advantage of the experiments conducted successfully throughout the world and of sharing its own with the whole world. ★

Mr. Little is Head of the Music Division, Department of Education, Province of Quebec

Fourth in a series of articles devoted to musical education.



Chad Allan

THE POP SCENE IN WINNIPEG

by Chad Allan

Winnipeg has an ever-increasing abundance of pop groups and BMI contributors. I use the term 'pop' quite loosely because it is extremely difficult these days to categorize and classify music in terms of traditional concepts, because the analogies just aren't there. The reason, of course, is that the various musical forms have become somewhat hybridized and exploited in the process of the local writer's striving for some semblance of individuality. It is difficult enough to come up with a good, original composition, but nowhere else I know is it more difficult to get one's songs listened to and recognized than in these prairie regions. Not only are there no professional recording studios in Winnipeg, but few radio stations will play rock music. Despite these barriers many local groups do manage to record their own material, but they are forced to travel to such places as Minneapolis, Toronto, Edmonton or anywhere else that can assure them of a good, clean sound. Those who cannot afford the expense of recording away from home have the doubtful alternative of trying their luck in local makeshift studios.

When such a group needs a song tailored specifically to their style of playing, they usually look to Mr. RANDY BACHMAN. Randy is best known as the lead guitarist for The Guess Who. He has

recently launched his own publishing house, in conjunction with fellow group member BURTON CUMMINGS, called FRIENDS OF MINE ENTERPRISES. The firm, in addition to publishing my own two latest composition "Elevator" and "Greeting Card", is also responsible for such Randy Bachman-penned hits as "Not to Return" and "I Don't Need Anything" by the Sugar 'n Spice, a group of five guys and three beautiful singing sisters. "Sitting in the Station" and "Death of a Salesman" by the Mongrels have also done very well for the company, so well in fact, that they've been picked up by the Hollywood ACTA label and are due for immediate American release. All the Bachman-Cummings tunes performed by the Guess Who on their Coca-Cola "Wild Pair" album, their Honda motorcycle commercial, and on their latest Nimbus label release — "When Friends Fall Out", are handled by Friends of Mine. Ben McPeck, well known Toronto composer-arranger has helped the group arrange, produce and release their latest single and who can go wrong with such able guidance?

BOB BURNS, the former manager of the Guess Who and host of the local Winnipeg *Teen Dance Party* television show, seems to have another goldmine on his hands in the form of five young singers and musicians who call themselves The Eternals. Their first few recordings sold well regionally and were usually remakes of old and well established hits with most of the flip sides such as "Girl in the Window" written by group members RON PALEY and HARRY HILDEBRAND. Their record sales for the Quality label soon gathered momentum with the release of "Summer Blue" which was penned by Paley and Bob

Burns. More recently, the Eternal's latest record entitled "Falling Trees" which was written by DAVE BRITTEN from Ottawa has brought the group's name to the fore on record charts right across the dominion. This tune, which is a soft and sentimental type ballad, owes its success in part to the lush horn and string arrangements of the 'genius' Bob McMullin who is a CBC musical director and an accomplished composer in his own right. "Falling Tears", its flip "Sticks and Stones" and some future releases (see below) were all done at the eight track stereo studios of UA recording Corp. in Minneapolis, Minnesota. Nucleus members of the Minneapolis Symphony Orchestra were employed on the session, which gave a very professional aura to all the songs. The Eternals songs are, therefore, not merely just thrown together as a listen to any of the tunes involved will indicate. The group, on the strength of their Canadian chart action has perked up the ears of many American label representatives and consequently the Eternal's next release, "The Real World of Marianne" (written by R. Bachman) and "Windowpane", will be unveiled simultaneously by the ACTA label in the U.S. and by Quality records of Canada, any day now.

A Winnipeg group, whose name gives one the impression that they're all American patriots, the Gettysburg Address, have not only made the local record charts, but have also been listed in the *RPM* Canadian top ten. The leader and originator of the group, Mike Hanford, has an exhaustingly long list of original songs to his credit. He began composing songs for his group many years ago when they were called the Shondells. Mike wrote both tunes for that group's first release on the local Eagle recording label, "Don't Put Me Down" and "Another Man". Then came an exclusive recording contract with Columbia Records of Canada and the Shondells (they hadn't changed their name yet) displayed their virtuosity through the vehicle of two of Mike's songs, "The World of Today" and "I Wanna Dance with You".

Up until this time the band's musical style and hence Hanford's composing technique was predominantly influenced by the English groups, particularly the Beatles. But a very short time later the band, while switching record labels, also changed its 'bag' to that of the Motown rhythm and blues sound. They began recording their own arrangements of some 'oldies' in that field, and produced such top ten material as "Be My Baby", and "My Girl" for the Winnipeg Franklin label. At the same time, of course, the group changed its name to the Gettysburg Address and at the present time their writing and recording careers are under the able guidance of Norman Petty in Clovis, New Mexico. Petty incidentally, may be recalled as the man who also guided the illustrious career of the late and great Buddy Holly. The Addresses' latest record was produced at Petty's studios and consists of the following Hanford written songs: "You've Got to Let Me Know" and "Come Back to Me Baby". Of late, the group's electric bassist has collaborated with Hanford to come up with what will be their future releases "Someday, Sunday" and "Nothing Better to Do". Hanford is also one of the contributing authors of the newly formed

music publishing house called **SABALORA**. Lorne Saifer is director of the firm which will supply songs to local record labels and generally attempt to promote Winnipeg talent.

Another Winnipeg group that is very popular with the teen set call themselves **The Fifth**. They were originally formed up in the small, northern Manitoba town of Gimli. The Fifth overflow with drive and determination sparked on by the success of their first record on the London label "Yesterday's Today" which was penned by group bassist Melvyn C. Ksionzek.

This song received the Lloyd Moffat trophy for being the third best Canadian-produced rock recording. Melvyn has come up with two more original compositions entitled "All I Want is Love" and "Caprice". Both of these tunes were included in **The Fifth's** recent recording session in Toronto and they were done with full orchestral accompaniment. Some of the musicians who sat in on the taping were greats like **Moe Kaufman** and **GUIDO BASSO**, so if that's any indication of the records success **The Fifth** have a winner on their hands. While they were in Toronto, the group was invited to perform at Yorkville's Flick Club and raised many an eyebrow with the wild sound show that they put on. Already they have representatives from the CBC and United Artists records interested in them. The band also has a western Canadian tour lined up this summer to coincide with the aforementioned record release and are due for a change both in personnel and their recording label.

One young man who has altered his musical style considerably is **Don Brown**, leader of the **Sticks and Stones** combo. Don used to be singing host on many a local CBC show which utilized a middle-of-the-road type of format. Now he's kind of sockin' it to 'em on the night club scene heading one of the most popular club acts in town. The 'new' **Don Brown** and his trio are clearly represented on their new and first single for **TCP** records. The sides are called "Candlelight" and "No Name Sound" with both sides written by Don along with his inventive electric bassist **Johnny Kae**. **TCP** records, by the way, is owned and operated by an artist-management agency called **Transcontinental Promotions Ltd.** This agency deals with the whole spectrum of the music business and is headed by longtime Winnipeg booking agent, **Ray Levin**. Ray is working on national distribution for his label and intends to promote as much prairie talent as possible.

So the pop scene in Winnipeg is fast becoming a promising arena for young, aspiring musicians and composers. However, the hot summer season with the closing of the schools and the community clubs takes its toll by offering very few local outlets for musical performances. I like to think that the TV show that yours truly hosts each week — *Let's Go* from Winnipeg, offers invaluable incentive, exposure and experience to the featured groups on the series and helps to show the rest of Canada what fine talent exists in this musically-aware city. 🌟

Mr. Allan is MC of the Winnipeg segment of the TV network show *Let's Go* and he is also an affiliate of **BMI Canada Limited**.

JOHNNY COWELL

by Maurice Duff

Johnny Cowell wasn't born in a log cabin. Nor does he live in Casa Loma now. His rags to riches story isn't quite that dramatic — but it's real just the same.

When Johnny first came to Toronto for an audition, his family — still recovering from the depression — couldn't afford the bus or train fare. Today he's rated Canada's most successful composer of 'pop' songs. His income from composing and playing a trumpet affords him a good address in Toronto's suburbs, where his neighbours are mostly professional men.

Johnny, now 42, makes his living in approximately equal amounts from composing and blowing his trumpet. He plays for the Toronto Symphony Orchestra and also does the usual studio work for the CBC and in the recording of jingles. He still plays in dance bands occasionally.

Asked his income, Cowell declined to answer. According to an article in *The Canadian* in 1963, Cowell was said to earn \$55,000 yearly.

'I can't imagine where they got that figure,' Johnny commented 'It is really far out. I never made anything close to \$55,000 any year. That was a little embarrassing.' Cowell said he has been told that one of his compositions — "Our Winter Love" — will make him \$100,000 because of the way it keeps selling year after year. 'I guess it will if I live long enough,' he said.

John is not sure how many tunes he's written, but he considers that only about 12 a year are good enough to escape being discarded in the waste basket. Johnny's been writing since 1952 and that means, that he has kept close to 200 songs. Only 25 have made more than a few dollars, eight earned between \$500 and \$2,000 and three have made 'a lot of money.' These are "The Young Years" at close to \$10,000; "Our Winter Love" at \$20,000 and "Walk Hand in Hand", which has brought in \$60,000.

'Day after day I have a slightly depressed feeling when I'm groping to come up with an idea,' Johnny said when asked how he is attacked by his muse. 'Once I start on a song, I can think of nothing else. My wife will talk and I don't hear her.' His usual method of composition is to sit in his den thinking — groping — trying to find a good idea. 'It may be days before one comes . . . I've heard about song writers who can produce one a day. I couldn't do that if my life depended on it.'

Once he gets the idea, Johnny can compose a song in about 15 minutes. Although his favourite place to compose is his den, Johnny 'thinks' melodies whenever he is alone. Sometimes this is when he is waiting around Massey Hall. At other times it's when he's driving.

On one occasion, after struggling all day at home for an idea, Johnny was just about to leave for Massey Hall to perform at the symphony when it came through. He wrote it down before getting in the car and as he drove off he began groping for a lyric. 'I was thinking about that and I went right through a red light,' Johnny recalled. He glanced in his mirror and saw a motorcycle. 'What could you be thinking about to drive through a light like that?' the officer asked. 'You won't believe this,' Johnny replied, 'but I was composing a



Johnny Cowell (left) with Al Hirt

song.' The explanation was so novel that Johnny escaped with a warning. 'Do your song writing somewhere else next time.' Today, Johnny can't remember what song it was he composed that night, or whether it was any kind of a winner.

Born in Tillsonburg, a town of 6,600 located 30 miles southeast of London, Ontario, Johnny grew up in a home filled with music. His mother played the piano and loved the classics — a love she passed on to her son. His father and two uncles played trombones and 'were crazy about band music.'

Johnny took up the trumpet when he was five. 'I was too small to play trombone,' he recalls, 'so one of my uncles gave me this old trumpet.' It was so old that coppers were welded on the valves where the fingers had worn them out. He played his first public solo "Abide with Me" at age 6 while he was standing on a kitchen chair in the Tillsonburg Town Hall.

In 1941 when World War II was on and Ellis McLintock, the cornet soloist for the Toronto Symphony Band, was going into the services they had nobody to replace him. The band broadcast a concert on CBC radio every Friday evening and during a broadcast the announcer mentioned the loss of McLintock and told how auditions would be held for a replacement. Cowell came to Toronto. 'My family couldn't afford to send me by bus so they arranged a ride on a transport truck,' Johnny recalls. 'A week later I was broadcasting. It was a half hour show that paid \$8.' Johnny lived on that plus what he made by helping out in the parts department of a Bay Street car dealers.

'School ended for me right there,' Johnny recalled. 'I remember my mother told me, 'O.K. you can go down and audition, but come right back to school. I'd never say this to a young person, but I was never sorry that I dropped out. I know that most people who quit school do eventually regret it. But not me.' Johnny was in grade 10, his marks had been good, but were starting to slip. He had started to be interested only in music.

Cowell joined the Royal Canadian Navy in 1944 and was a soloist with West Coast Band at Esquimalt. Following the war, he won a scholarship in composition at the Royal Conservatory of Music. Johnny had started composing when he was 8. 'It was just a little piano piece, more like Mozart than anything,' he recalls. He spent two years at the Conservatory and wrote an entire suite for orchestra. His recollection is that classical composing is so much slower and tougher than writing the 32 bar tunes he does now that he has no regrets about being in the pop field.

In order to support himself, Johnny played dance jobs. One night he worked for Stanley St. John in the middle ballroom of the Royal York Hotel. The singer captivated him. So much so that he wrote his first pop song— "I've Got a Girl" — Later, Johnny sold the song to Denny Vaughan, the former Canadian Orchestra leader and TV star now with *The Smothers' Brothers* TV show in Hollywood. Vaughan recorded and promoted "I've Got a Girl." The tune bombed, but did one thing for Cowell, namely, it had him discovered as a composer.

Years later, in 1956, Vaughan was pushing another Cowell tune — "Walk Hand



Leroy Van Dyke (left) with Johnny Cowell discussing the final details of his recording of Johnny's "Road of Love" which was cut last month and is due for release shortly.

in Hand". The recording was heard by Tony Martin, who sang it on an *Ed Sullivan Show* and away it went. It returned to the hit parade charts a second time when Gerry and the Pacemakers turned it into a rock tune in 1965. Records of "Walk Hand in Hand" are still selling and the total has now reached more than 1,000,000. His second biggest hit — "Our Winter Love" — is also still selling and has reached the 500,000 mark. Pianist Bill Pursell reached number 5 in the U.S. hit parade with it in 1963 and it made the top 100 again last year, this through a recording by The Lettermen.

Joan Cowell, Johnny's wife, is a former Miss Bloor and runner up in a Miss Canada contest. 'Actually my wife was a very beautiful girl,' Cowell commented. She's not a girl anymore, but she's still very beautiful.' They were married in 1952 when he was hired by the Toronto Symphony Orchestra and knew that steady money would come in. Joan has proven herself a great asset to Cowell professionally. He writes both words and music for his songs and tries the words out on her. 'If the lyric doesn't feel right she knows it,' Johnny explained. 'People think I married a child bride when they see us together. She looks so young and I've got grey hair,' Cowell commented. His grey hair sits above a ruddy face which almost always carries a bit of a smile. Cowell, who is trying to beat the smoking habit, stands 5 foot 11 and weighs 186 pounds. His great ambition is to come up with a

distinctive sound that would make him as identifiable as Herb Alpert. The Cowells have one daughter, Marcella, 6. She plays the piano with skill and enthusiasm, 'I can almost see her going the same way I did with music,' Cowell said.

Cowell has never written jingles. 'I prefer writing songs and feeling the accomplishment of writing a good ballad or a good up-tempo tune . . . I don't think there would be the same feeling of accomplishment in a jingle. And a song can pay off, although I've never written to please the public, just to please myself. Trying to please somebody else never comes out right.'

Cowell intends to stay in Toronto. 'It's mostly because of the Toronto Symphony. It's among the best in the world and I've worked up to a pretty good position in it. If I went somewhere else I'd have to start at the bottom,' he said. 'And as a composer of popular songs I can't see any advantage to living in New York or England.' He explained that through BMI CANADA LIMITED, his songs 'make all the connections among publishers' that a New York composer would have. The same is true of England,' he said, pointing out that David Whitfield recently visited Toronto and took four of his tunes. 'He's number one in England and I didn't have to go there to meet him, so I see no advantage in being anywhere else but in Canada,' Cowell concluded. ♣

Mr. Duff is a Reporter on the Toronto Daily Star

BARBARA PENTLAND

by Peter Huse

When you visit Barbara Pentland at her home in Vancouver's Point Grey district you pass through an arch in the foliage and find yourself in a world of large flowers and plants surrounded by tall evergreens, a sanctuary punctuated by the sounds and movements of birds. Here Miss Pentland lives with her husband, John Huberman, and writes an horizontally structured music of swooping lines, sudden movements and silence — a strong music that has made her one of Canada's first composers of really international stature.

She is basically an intuitive composer and she says "I think my aim is to give my instincts as much free play as I can while keeping the controls." Her youthful spirit and energetic nature make it hard to believe that a recent Pentland exhibition-concert at the University of Saskatchewan included samples of her music from five decades. "I was surprised at the amount of works. I had at least 36 before I even started my list!" This list, which dates from 1938, includes four vocal works, eight symphonic works, eight works for string or small orchestra and almost 50 solo and chamber music works, as well as some stage and incidental music for radio, film and ballet.

Barbara Pentland was born in Winnipeg in 1912; started studying piano at age nine and composing soon after. But it was not until she was in Paris at a finishing school that she received composition lessons and, more important, encouragement. Her teacher, a former pupil of D'Indy, 'nursed the flame' in typically French fashion. After Beethoven sonatas, the music of César Franck began to influence the young Barbara.

Back in Winnipeg in the '30's she kept up her lessons for several months by slow correspondence, and wrote incessantly. Locally she received only one yearly critique, at the Manitoba Music Festival. Someone got some music from England — that of Vaughan Williams. She was looking for some way out of the heavy 19th century harmonies, and the modal qualities and clarity of his work interested her.

Then, in 1936, Miss Pentland won a scholarship to Juilliard, and at New York performances the world opened up at last: Hindemith's contrapuntal direction and Stravinsky's rhythm. A student budget couldn't keep her out of the concert halls. 'Once,' she recalls, 'I got in the fire-escape in Carnegie Hall to hear Toscanini conduct.'

In the summers of '41 and '42 Miss Pentland studied with Aaron Copland at Tanglewood. Copland exerted a definite influence on Pentland's music, particularly in her film score. 'He was a great help at that period. He clarified my direction, my thinking, and gave me some confidence. He also told me I didn't need to study anymore — just go ahead.'

Miss Pentland then moved to Toronto and set up a studio. She joined the faculty of the Royal Conservatory of Music in 1943. 'It was an exciting period in Toronto in the '40's. There's always courage in

numbers and more and more composers were coming to the fore, especially after the war.'

It was at the MacDowell Colony in New Hampshire in 1947 that she met Dika Newlin, a student of Schoenberg. Newlin possessed all of Schoenberg's available music. 'We spent quite a lot of time on these works, playing things four hands and so on. This put the seal of the serial technique on my work. I had veered continually towards more and more contrapuntal writing, and this is a direction I have continued. The melodic impulse is the kind of harmonic impulse I'm interested in. The last work to be written prior to my more conscious adoption of the serial technique was the "Sonata Fantasy" and you can trace all the material to the opening introduction — and this was quite a long work. So it seemed necessary for me to find a complex of material that would provide the generating power for the whole work. And so I came to the use of the technique by this need to be horizontal in the sense of going forward from an initial source.'

"Octet for Winds" (1948) was her first work consciously using a 12-tone set and she has been developing this method ever since. Yet she has always used it in as free a manner as she wished, depending on the piece she was writing and the set that emerged from the generating motive.

In 1949 Miss Pentland moved to Vancouver to teach at the University of B. C. Then in the summer of '55 she went to Darmstadt in Germany and heard for the first time the music of Webern and his followers. It consolidated the direction in which she had gradually been moving — toward a more simple and transparent texture. 'I realized you can say as much with two notes as with 20 if you use the right two in the right place.'

The next year she returned to Europe. That May her "String Quartet No. 2", which had been submitted by the Canadian League of Composers, was chosen for the ISCM World Festival in Stockholm. She eventually settled in Munich where she wrote most of her "Symphony for Ten Parts" (recorded by RCA Victor).

Barbara Pentland was one of the first in Canada to involve young people in music as a creative medium. At the University of Toronto's Settlement School she drew the children's attention to sound around them and encouraged them to respond to it

with their bodies so that they could begin to feel music as a means of self expression. Later she worked on a prospective course in creative music for the B.C. schools but it met with indifference and was rejected. 'The whole trend now has been into building up the Educator (capitalized) at the expense of the creator and thinker.'

Her high standards were continually frustrated by the ever-increasing demand for graduates and teachers. Finally in 1963, having inspired with her brilliance those young composers, including this writer, who had studied with her there, she resigned from the U. B. C. Department of Music.

Her interest in music for young people continues. In 1951 she had written her "Symphony No. 2", a commission for the Canadian Youth Orchestra. And since 1963 she has written, among other works, five collections of piano pieces for children up to "Songs of Peace and Protest" completed this year.

Miss Pentland is happiest writing for strings or piano. She studied violin at Juilliard and finds the strings 'so expressive and capable of so much colour.' An excellent pianist, she has given many concerts of her piano works in North America and Europe.

Her music has been recorded by Decca, Columbia, RCA Victor and the CBC International Service, and broadcast by the CBC, the BBC and the ABC. Yet commissions still please her the most and to a previous handful Centennial Year added three more. Her most exciting performance was the première in her home town in February, 1960, of her "Symphony No. 4", commissioned by the Winnipeg Symphony Orchestra and conducted by Victor Feldbrill.

Barbara Pentland's path has been a rough and a lonely one. Living west of the Rockies, as beautiful as it is, has tended to increase her feeling of isolation. She says, 'I would like to feel I'm part of the culture. Occasionally I get an inkling that I may be, but it's not a permanent feeling. But maybe all composers feel like this everywhere.' In her garden, she looks wistfully at the birds flying overhead, and listens to one singing in full voice from the top of a tree. 🌳

Peter Huse is a composer and a Co-Director of the Electronic Music Studio at Simon Fraser University.



Peter Huse and Barbara Pentland

JIMMY NAMARO

by Ev Crandell

Jimmy Namaro is an artistic trio all by himself. His triple talents as instrumentalist, composer-conductor and painter keep him as busy as the mallets that fly over his marimba, underlining his philosophy that life is so short you must make every day count . . . and go until there is no strength left (he thinks death and retirement are synonymous). Having mastered the marimba, piano, vibes, Hammond organ and bongo drums, he would like to write a book about his experiences as a performer in the U.S. He will if he can cram it into the few crevices left in his tight schedule.

It started in Hamilton when he accepted his first engagement at the age of thirteen as a marimba player in a school concert. At the time he neither owned nor could play the instrument but three months later he and his piano teacher the late Sid Walling, who doubled as second father and was the strongest musical influence in his early life, had learned the marimba together and produced a repertoire of six numbers for the show.

Jimmy was a dazzling success and after briefly exploring the service club and local theatre circuit where he received enthusiastic applause and encouragement, he dropped his amateur status and at fifteen was under contract to CBC radio. From this youthful beginning he has matured to the suave, seasoned veteran of such elite bookings as New York's Embers, Toronto's Park Plaza, Royal York and Towne Tavern; his present appointment as resident virtuoso at the Westbury's Polo Lounge allows him and the trio to express themselves informally.

Composing and arranging were two of the skills he developed during his early days with the CBC. He spent sixteen years with the *Happy Gang Show* and accumulated many credits aside from radio, including scores for *The Canadian Hit Parade*, the *Seaway series*, *Folio*, *Spring Thaw* and Horst Bucholtz' Broadway play *Andorra*.

He has conducted for performers such as Lena Horne, Frank Sinatra, Victor Borge, Joe Williams, and for numerous shows including the C.N.E. and City Park Concerts. Has recorded for RCA Victor, Columbia, Sparton and the Canadian Talent Library.

Jimmy is a family man, father of three children, and although his painting (once described as 'potential Grandpa Moses') is only an avocation, he has had several exhibitions resulting in the sale of sixteen canvasses.

He sees emotional parallels in the creative processes required for painting and composing that materialize in his unfinished "Canadian Suite", a five-part symphonic panorama of Canada. In this work he tries to originate emotional images, for example the Rockies are portrayed in dramatic, majestic moods; the Prairies are drawn by various identifiable ethnic rhythms of the inhabitants; while Quebec and Ontario have been sketched in the sounds of commercialism and



activity. It might be considered realistic or basic, but then Jimmy's preferences do not lean toward the cool, or abstract, in either painting or music. He feels the abstract is minus the emotional impact of the traditional and intellectual involvement in art is something he doesn't understand. Art is purely emotional to him.

Why stay in Canada when with his proven record south of the border he could obviously make a more lucrative living there? Simple . . . 'it is the best place in the world to live', says Jimmy, 'and it has no place to go but up. But established performers still have to go knocking on doors, still find audiences reluctant to applaud a local artist while embracing American talent almost regardless of calibre, and are still frustrated by non-promoters and non-managers who lack competence'. Jimmy lays it right on the line . . . 'if I could find a good manager, I'd be willing to split with him fifty-fifty'.

He feels Canadians need more than the Canada Council grants for encouragement . . . and sees the Canadian Government Film Grants as an encouraging sign of some progress . . . but until we are willing to drop the criterion of the American standard we will remain immature. Jimmy feels that if Television Networks were to showcase Canadian talent in non-prime time slots it would provide the sadly needed vehicle for development.

The most satisfying period in his career was 1964 to 1966 when he worked with Gordie Tapp on the *What's on Tapp* program. He was given carte blanche to do what he pleased — talk about his paintings or experiment with a new tune, and it left him time to produce a prolific output of composition for documentaries and dramas. He prefers to write for films, finding the most opportunity for imagination and experimentation in this medium.

An avid theatre buff, Jimmy absorbs all the film material he can, searching for avant-garde ideas in the co-ordination of music and movement.

He is enthusiastic about his lecture series which explores the evolution of sound from the primitive beats of earliest man to the 'cry and holler of the Negro spiritual', and uses the trio to illustrate the various sounds. Held usually at Universities and clubs, the colourful Namaro verbal flavour elucidates his extensive research and extracts the maximum in enthusiasm and interest from his audiences. He is also an expert on the origins and development of love themes in North American music.

Jimmy has written a ballet which still hasn't stirred a tutu, for submission to the National and Winnipeg Companies has met with resounding silence . . . he feels there is a reluctance on the part of the classical artist to accept the attempts of a jazzman to enter their field, but realizes that this is universal rather than part of Canadian ultra-conservatism.

About electronic music . . . 'there is always a place for the experimenter' . . . about critics . . . 'mostly they are expressing untutored opinion . . . why shouldn't a critic have to earn his right to criticize by having experience in the field he is adjudicating. The public accepts opinions that are not always intelligent or informed . . . why not ask for qualifications from the critic'.

Jimmy's qualifications displayed in his portfolio of credits were earned the hard way in a tough business where cynicism is a pitfall and yet his enthusiasm for life and his craft seem to accelerate with the years.

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

MUSIC IN CANADA

Concert

□ **STEVE GELLMAN** left for Europe on June 1st. He will be working there under a Canada Council grant for one year with such renowned composers as Luciano Berio, Stockhausen and possibly Pousseur. □ The choir of the University of Moncton, N.B., currently on a cross Canada tour, presented a concert recently in Windsor, Ontario. The concert was sponsored by the Windsor Regional Council of l'Association Canadienne-Francaise d'Education d'Ontario.

Earlier in its tour, the Choir had presented a concert at Simon Fraser University in Vancouver, B.C. and Lawrence Cluderay in his review in *The Province* wrote 'within a few moments of the start (of the concert) I knew why this choir was a four-time winner of the coveted Lincoln Memorial Trophy awarded annually to the best adult choir across Canada.

Maybe because Father Michaud's singers do not include any outstanding soloists — apart from the charming young lady who was as much a delight to the eye as she was to the ear — the choir's work is admirably integrated and blended as to tone, form and confident in attack, and infectious buoyant in rhythm.

Over and above all these admirable qualities, however, the Moncton University Choir adds an unobtrusive element of showmanship into the presentation of each item.

Showmanship, however, never exceeded the bounds of good taste, but it did add to the pleasure of the large enthusiastic audience, it also added to my pleasure.'

□ The Women's Committee of the Winnipeg Symphony Orchestra have good reason to be proud of their record-breaking achievement in raising the sum of \$31,451 in one year.

The sum raised this year went mainly for 30 symphony orchestra concerts given by a nucleus group of 53 players and attended by some 33,000 school children. Since 1958, \$212,829 has been raised by the committee for student concerts.

Surpassing all records for money earned in a single project was a Rotogravure supplement distributed by the *Winnipeg Free Press*, which netted \$15,860. Also a record was \$2,050 collected for the sustaining fund.

Other fund-raising efforts included Bay Day volunteer clerking, \$945; cookbook sales, \$1,211; and \$285 from an auction. Membership fees from the 255-member group brought in \$921.

As well as the committee's contribution, \$5,225 was received in school grants and \$4,764 in student admissions.

Approximate cost of the past season's concerts was \$40,000, including musicians' rehearsal time, conductor, hall rental and other expenses.

□ Dr. Ettore Mazzoleni, 62, Principal of the Royal Conservatory of Music was killed in a road accident on June 1st in Toronto. A native of Switzerland, Dr. Mazzoleni came to Canada in 1929, and in 1934 he was appointed conductor of the Royal Conservatory of Music Orchestra. He was appointed Principal of the Conservatory School of Music in 1946. He was educated in England and was an Honorary Fellow of the Royal College of Music in London, where he worked with composer Dr. Ralph Vaughan Williams and Conductor Sir Adrian Boult.

He told the Canadian Federation of Music Teachers' Associations in 1953 that 'we are not sufficiently simple to write great religious music. Our faith is too lukewarm, our thinking too shallow. Let us hope that some day a naive and simple belief may be restored so that the art of music may again be dedicated to a sublime task.

Music, if it is to be of value and survive, must express the heart and soul.'

□ The Department of University Extension, McMaster University, Hamilton, Ontario, is organizing its first season of Music Seminars in association with The Stratford (Ontario) Music Festival. The Seminar will be held from July 26th to 28th and will provide lectures and discussions of the composers and works being performed. Further information may be had by contacting the Director, Mr. Lee Hepner, Department of Music, or from the Secretary, Neil Carson, Department of Extension, McMaster University.

□ **ISTVAN ANHALT** left for Florence, Italy, on May 25 in order to attend the International Congress of Experimental Centres of Electronic Music, which was held within the framework of the famous *Maggio Musicale*. Professor Anhalt presented a paper on electronic compositions with special reference to his "Cento on Eldon Grier's Ecstasy."

□ **The Easiest Trip:** The first thing you'll do is take off your shoes. That's for maximum effect. Then when you take your first walk through the 11 rooms of the Mind Excursion Centre everyone of your senses and emotions will be tickled, prodded or bombarded. The centre is billed as a 21st Century Fun House and opened on June 5 at 209 Vallee St., near the Place des Arts Metro Station, Montreal. The mediums

used are those of the new technology — space that seems to change, sound and lighting that inter-relate in strange effects; visual material that ranges from mirror finish to confetti and even smell and touch. The centre is the brainchild of the four young men; **BLAKE PARKER**, Vancouver-born poet who now lives in Toronto and has studied electronic music at the Royal Conservatory of Music and received Canada Council and Flushing grants last year; Michael Hayden, a Toronto artist and sculptor; Dick Zander is a German-born architectural designer who is now mostly concerned with experimental work and **JOHN MILLS-COCKELL** who studied compositions and electronic music at the University of Toronto and the Royal Conservatory and has received a BMI composition award. These four young men last year formed Intersystems '67 in Toronto and their work has been seen coast-to-coast since. Now it's taken a step further, in Montreal. A couple of the rooms are The Floating Room, where everything seems to tilt and bob and the Kaleidoscope Room which has changing colors reflected to infinity. The admission price is \$3 for adults and two for kids — and there are no side or after effects.

□ The first prize of \$10,000.00 in the International Piano Competition held in Montreal on June 1st to 18th, 1968, (we apologize for incorrectly reporting on this in our May/June issue,) was won by the American Pianist, 20 year old, Garrick Ohlsson. The second prize of \$5,000.00 was won by Peter Rösel (23) of Germany. Each of the remaining ten finalists received prizes of \$1,500.00 to \$500.00. A special prize of \$500.00 was awarded to Aleksy Liubimov, 24, of the USSR for the best performance of the set piece which was written for the competition by **GEORGE FIALA**. This 8 minute work, entitled "Musique Concertante", is a one movement composition and is written in a free and enlarged ror do form.

□ **ROBERT AITKEN's** "Concerto for 12 soloists and orchestra" received its world premiere by the Toronto Symphony conducted by Seiji Ozawa in the subscription series on April 30th and May 1st. Aitken, who has become one of Canada's best known instrumentalists is also co-principal flute with the orchestra. In his review of the concert, *Toronto Telegram* critic Kenneth Winters described it as a 'big, capable, striking work that fills its very large canvas — four substantial and absolutely contrasted movements — with assurance and ease.'

□ In six cities across Canada the CBC this



The Winnipeg Symphony Orchestra with conductor Victor Feldbrill

year is presenting a series of music festivals that constitutes the largest project of its kind ever undertaken by a national broadcasting organization. The CBC Toronto Festival chose as its theme *The Music of Quebec*, and commenced on May 14 with a programme that included the world premiere of **JACQUES HETU's** "L'Apocalypse", Op. 14, a CBC commission. The work was played by the Toronto Symphony under Pierre Hetu. L'Apocalypse, which the composer describes as 'a symphonic fresco — a resonant transcription in music of the emotions generated by reading the Apocalypse of St. John, with its clashes between light and shadow, joy and distress' was enthusiastically received by a capacity audience at the MacMillan Theatre. For the concert of May the 18th **MAURICE DELA's** "Projection" was chosen as the Canadian work. Projection was commissioned by The Centennial Commission and is described by the composer as 'a voyage into the universe of sound'. The conductor was Boris Brott. Another world premiere was featured on May 30th — "Diallele" by **ANDRE PREVOST** (also a CBC commission). On this occasion Otto Werner-Mueller was the conductor. In his review, in the *Toronto Telegram*, Kenneth Winters wrote "if this work is a fair representation of what he can do despite strictures of fashion and all the danger of determined independence on the one hand and helpless derivativeness on the other, he is a musician to reckon with. Diallele has character and worth, excitement and the strength to communicate it. Certainly it is the best new music we have heard so far in this ambitious CBC series, and it got and deserved one of the better ovations." Other works by Quebec composers featured in *Music of Quebec* included **JEAN PAPINEAU-COUTURE's** "Eglogues", sung by Maureen Forrester on May 23, and **OTTO JOACHIM's** "Concertante #1" for violin string orchestra and percussion with Hyman Bress as soloist on May 25th.

□ **SERGE GARANT** is one of Canada's more imaginative and provocative composers, and the premiere of a new work by him is an event that is awaited eagerly and followed closely by those who are interested in the new directions music is

taking today' wrote Eric McLean in the *Montreal Star*.

His latest work, "Phrase II", commissioned by the Montreal Symphony Orchestra, was given its first public performance at the Salle Wilfrid Pelletier, Montreal, at the end of May and was well received by the large audience. The work for two orchestras was conducted by the composer and Franz-Paul Decker.

□ The Canadian Opera Company's 20th Anniversary season is approaching and is already generating great interest as the subscription sales indicate. This year's programme will include five spectacular productions; Verdi's *Aida*; *La Boheme* and *Tosca* by Puccini; Richard Strauss's *Salome* and the widely acclaimed new Canadian opera of last season, *Louis Riel* by **HARRY SOMERS**.

Popular

□ Cal Bostic's great album "Introducing Cal Bostic" was released early in June on RCA Victor. In addition to some standard tunes and several written by Cal, the album contains "May I" written by **FRED BURNIE** and "Just a Boy and Girl in Love" by **DOUG RANDLE**.

□ **HENRY CUESTA** cut a Canadian Talent Library album during the month of May. Included on the album were "Am I In Love" by **MURRAY GRAHAM**. "Lonely Girl" by **JOHNNY COWELL** and "Forever April" by **LOU SNIDER** and **CHIP YOUNG**.

□ Songwriters in Rockingham, N.S., Montreal, Edmonton, Calgary, Halifax, Drumheller, Alta., Toronto, Ottawa and Winnipeg have had their songs selected for broadcast on the *CBC Song Market '68*.

32 songs were selected from 7,000 submitted in this second CBC Song Market competition and will compete for the top prize of \$1,300 and a recording contract with RCA Victor of Canada Ltd.

The competition, open to Canadian professional and amateur songwriters, attracted entries from every province and the total number of songs submitted was more than double the number submitted in the first competition last year.

This year's broadcasts will be on Sundays, at 5:03 p.m. EDT beginning July 7 and will run for eight weeks. These eight

half-hour programs (four songs on each) will be followed, on September 1, by an hour-long broadcast of the eight songs selected from the series, and on September 8, the winning song will be chosen from four semi-finalists.

The writers of each of the 32 songs broadcast will receive \$50; the four semi-finalists will receive \$300; and the winning song will receive first prize of \$1,000.

□ **ALLAN J. RYAN** is making quite a name for himself as a folk singer and satirist. A native of Ancaster, Hamilton, and a graduate of the Ontario College of Art, he has been performing on a full time basis for the past year. "PM Pierre", which he wrote immediately after the Liberal Party Convention, is currently in constant demand.

□ *The CBC Tuesday Night Program* broadcast on the AM network on June 25 and on FM on June 30 was entitled *Lady Emma* a musical based on the life and times of Lady Hamilton. The one hour fifty minute show, with book by Ron Soloway, was produced by Bob Wagstaff and the words and music were written by **DOUG RANDLE**.

□ The eighth annual Mariposa Folk Festival will take place this year August 9 to 11 on Toronto Island, a park-like site 10 minutes ferry ride away from the city's downtown area.

Singers and dancers from both Canada and the United States will appear. Among the performers announced taking part are Bonnie Dobson, Mary Jane and Winston Young, Murray McLaughlin, the Travellers, Steve Gilette, Mike Cooney, the Howling Wolf Blues Band and the Bill Monroe Blue-grass Boys.

For the first time, a jazz band will play at the Festival. **JIM McHARG**, leader of the Metro Stompers, says the New Orleans music he plays is folk music 'in the best sense of the word.'

□ Leo Cremo, a native of Cape Breton, was first among 23 competitors in the Maritime Old Time Fiddling Championship at the Memorial Rink, Dartmouth, N.S., in May. Mr. Cremo has won the top prize three times in the last four years.

□ The CBC presented a Country and Western jamboree show at the Ormstown Exhibition Arena, Montreal, on June 4. The show was taped for broadcast on the CBC Radio network and will be heard on the *Country Holiday* series on Friday, September 6. Heading the all star cast was **Mac Wiseman** of the *Grand Ole Opry* show; **BOBBY HILL** and His Canadian Country Boys; **Red Smilay** and the Blue-grass Cut-ups; **PAUL MENARD**; Linda Lou and **DOUGIE TRINEER**.

□ *The CBC's Show of the Week* presented the popular Canadian singing star Juliette in a 60 minutes colour special entitled *Juliette goes 1968*. It was written by Chris Beard and **MARK SHEKTER** and included The Guess Who, the young Winnipeg group whose recent recording of "Heygoode Hardy" (by **BURTON CUMMINGS**) is a hit. Mark Shekter's "Window Pane" has been released on Quality Records and is recorded by The Eternals.

□ Fresh from a tour of the U.S. where their hit record "The Unicorn" sold over a million, for which they received a gold disc, The Irish Rovers have arrived back and have appeared in Vancouver, Calgary, Edmonton, Montreal and Ottawa. Their new single, "The Puppet Song" has just been released.



Sue Severin (left) (BMI Canada) with Mr. and Mrs. Andre Prevost who visited our Toronto office recently

□ Following the success of **JOHNNY COWELL's** instrumental album "Our Winter Love" Robert J. Stone Records (**CHINGUACOUSY MUSIC**) is preparing a follow-up album for mid-summer release. The new album again features Johnny's trumpet and piano.

□ **ORVAL PROPHET** hit the charts with his recording of "Southbound No. 9" written by **K. MacRAE** and **H. BOILEAU** and "Blue Side of the Street" by **GLENN MITCHELL** on the Caledon label. A new album is in preparation to be released on the same label.



The Guess Who

□ "Two Shades of Blue" which was a fair sized hit for Diane Leigh some months ago has been recorded along with ("More Often Than) Once in a While" by the Hackamores on Columbia. Both songs were written by **DOUGIE TRINEER**.

□ The Program Exchange Department of the Canadian Association of Broadcasters introduced its first LP recording, in Ottawa, on June 10. The album entitled "Polydor Proudly presents — The Billy Van Singers" —with all twelve tracks composed by **BOB HAHN** — is the first of what it is hoped will be a series of recordings in which the CAB will co-operate in promoting the use of top Canadian music. Designed to suit any broadcast station music policy, including FM, middle of the road — from the top forty to country and western — the recording is an all-Canadian effort and should meet with outstanding success.

JAZZ NOTES

□ 1968 is obviously the Stompers' year. **JIM McHARG's** band continue to add fresh successes to their banner. Following their initial engagement at the Cav-A Bob, where they did turn away business, they are now tackling another room. In early June they opened at the Oak Room of the King Edward Sheraton Hotel in downtown Toronto. Hopefully, this engagement could mean the beginning of yet another jazz room for Toronto. Recently, the band was the subject of a humorous article by Scott Young in the *Toronto Globe and*

Mail. He catalogued the various political rallies that the band had played for during the past two years— and never once was McHarg on the side of a winner! But as Mr. Young said 'they claim to be completely non-political. They have refused to have their voices used on behalf of this party or that. All they do is play rousing music.'

□ Pianist **JOHN ARPIN**, a leading force in the Ragtime Society for several years, moved his centre of operations downtown to the Silver Rail in early June. He has two albums of his fine ragtime stylings

on the Scroll Label and in May released an album by Max Morath on his new label, Arpeggio. The Ragtime Society publishes an attractive magazine every two months that is essential reading for anyone concerned with this style of music. Further information is obtainable by writing the society at P.O. Box 520, Weston, Ontario.

□ **PHIL NIMMONS** just completed a season of radio shows broadcast live from various schools and universities in Southern Ontario. He is hopeful that the series will be expanded and continued next season by the CBC. At the moment he is writing background music for an upcoming radio program called *Days of Sail*. This was heard originally several years ago but an entirely fresh score with a smaller number of musicians is being used on this occasion. He is also giving thought to recording an album featuring his clarinet work in a small group setting.

□ Composer/bandleader **PAT RICCIO** is preparing material for a number of recording sessions. He is busily writing arrangements for an album of songs by Helen Laird that pertain, mostly, to Toronto. The recording will feature a vocal group and various instrumental settings. Riccio is also working on his next recording for Arc Sound. This time the material is all being taken from the pen of Gordon Lightfoot, one of Canada's most prolific and successful songwriters. In between all of this activity are dance and concert engagements for his band that will keep him busy most of the summer.

CONGRATULATIONS

□ A 23-year old Toronto woman has won first prize in the Johann Sebastian Bach International Competition which was held in Washington, D.C., at the end of May. Miss Mari-Elizabeth Morgen defeated 23 other pianists from seven foreign countries for the \$1,000.00 cash prize and a one year scholarship at any German University of her choice.

After graduating from Bathurst Heights Secondary School, Miss Morgen attended the Faculty of Music of the University of Toronto where she was awarded a diploma. Last June, she was admitted to the Julliard School of Music in New York and is now in the midst of her final examinations. Mari-Elizabeth earned almost perfect marks in the preliminaries, the semi-finals and the finals.

□ The Fargo-Moorhead Symphony Orchestral Association have announced the winners in the first Sigvald Thompson Award for Composition. **SYDNEY P. HODKINSON's** "Five Paintings for Symphony Orchestra" and "Diptych for Orchestra" by Dr. Carl J. Alexius were the successful entries. The object of the competition is to stimulate and encourage the writing and performance of new works by promising composers. Mr. Hodkinson has been a student for the past two years at the University of Michigan School of Music where he expects to get his D.M.A. in August '68. He received his B.A. and M.A. from the Eastman School of Music where he studied with Bernard Rogers. He taught at the University of Virginia and at Ohio University before going to Ann Arbor, Michigan. Mr. Hodkinson, aged 34, is married and has three sons.

□ John Roberts, CBC radio network supervisor, serious music department, was recently appointed president of the Canadian Music Council succeeding **JEAN PAPINEAU-COUTURE**. Mr. Roberts has been replaced as vice-president by Maryvon Kendorgyi.



Gilles Tremblay (Left)

□ Young Montreal composer **GILLES TREMBLAY** has recently been the recipient of the Calixa-Lavallée prize of \$500.00 awarded annually by the Société Saint-Jean-Baptiste. This prize is awarded to a musician, artist or composer for his accomplishments. The medal that goes along with the prize is the Bene Merenti de Patria.

NEWSLETTER

GREETINGS —

Canada is a big country and its size and development in its comparatively short existence as a nation was effectively brought home to Canadians and the world last year. Thanks to our Centenary and its celebration the whole world now knows that Canada is young, vibrant and dynamic and is in the forefront of progress in the world of today.

Canadians are ambitious and unfettered by long established ties with the past. We are indeed 'the true north, strong and free' benefitting from two basic cultural backgrounds and a constant infusion of many other artistic heritages brought to our land by those who have chosen this country as their own.

Pioneering is part of our natural way of life and progress is the mark of every truly Canadian endeavour. From coast-to-coast and from border to border Canadians are making new marks as they push back the wilderness and penetrate the hinterlands of this vast rich land.

In the world of music this same Canadian progress is becoming ever more obvious as Canadian composers and music publishers break new ground and develop new talents and musical concepts. These are only the beginnings, in a very young country, of the dynamic and exciting music that will be forthcoming from capable, talented and foresighted Canadian creators of music.

Music in this country is on the march and those who have been too blind to see 'the boom that nobody noticed' can no longer ignore it. Economically they would be foolhardy to do so. The pot of gold at the end of the rainbow may be a myth to amuse children but mature judgment brings forth the wisdom to foster Canadian music and grow and thrive with it in its inevitable march to world wide recognition and success.

Those who have honestly exposed themselves to Canadian music and have fairly judged what they have heard know the foregoing to be true.

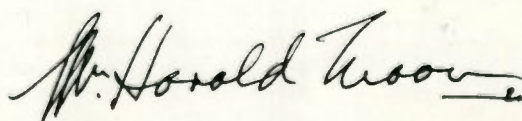
New composers and writers are emerging from every part of our land and we have been happy to welcome so many of them as affiliates of BMI Canada Limited. The family of BMI Canada music publishing affiliates has also been growing rapidly across the country and we are pleased to assist both groups in getting together for their mutual progress and benefit.

In both of Canada's languages we have ambitious and capable composers and publishers and our BMI Canada offices have always operated in both of our native tongues so that our affiliates could be properly served with the proper courtesy that all Canadians deserve.

Our French division was head-quartered in Montreal more than two decades ago when we pioneered by opening an office to serve Canadian composers and publishers located there.

Keeping pace with Canadian progress, and recognizing the exciting and dynamic developments of Canadian composing and publishing located in Western Canada, BMI Canada will open offices in Vancouver in September '68 so that once again we may do our share to better assist our composers and publishers to more quickly achieve their ambitions and success.

Cordially,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

DAVID SECTER of Toronto has written and produced a number of films, three of which were presented at the San Antonio Fair.

A new element of young composers is appearing in Quebec City. We mention the names of **DENISE CARDINAL** and **CLAUDE JOLY**. Their songs have been released recently on the new Quebec label S.E.M.

DAVID BINGHAM records with a rock group from Toronto, The Ugly Ducklings, for the Yorktown label.

Born in Ottawa, **BOB ROBBIE**'s career has been influenced by his family's musical background. From his early beginnings at the age of 15, he is well known on the Montreal club circuit.

Serious composer **KATHLEEN SOLOSE** of Niagara Falls was recently a winner in the Annual Student Composer Awards competition, sponsored by BMI. Kathleen received her A.R.C.T. in Piano from the Royal Conservatory, and she is only 16 years old.

Country music is gaining ground in Quebec. Another up and coming artist is **ADE GAGNON**. His first recording is on the Caprice label.

Formerly a drummer with The Last Words, **JOHN DE NOTTBECK** recently formed his own company, Cranberry Road House Productions and will be working on preparing Canadian groups for recording.

Composer **RON DYKOFF** from Montreal has many publishers interested in his work.

Grenfell, Saskatchewan, is home for **MURRAY PATRON** whose compositions have been published by a Nashville firm.

GILBERT GLAZIER has the rather unusual hobby of collecting antique musical instruments. His career began at age 15 as a lead guitarist with a dance band in the Maritimes. Since going to Ottawa several years ago, he has been playing lead guitar with The Musicmen.

ROGER ABLAIN has always been interested in music and has great hopes that his songs will soon be recorded and released in France.

A member of The Carnival, **ROBERT BROWNSCOMBE** has been receiving a lot of attention from dee-jays all across the country via his composition "Four Seasons" which the group recorded for Columbia.

Composer **ROBERT PAQUETTE** recently had one of his own compositions released by Robert J. Stone Records.

Bob is also a member of a group called The Marketville Riot who record for the Arbe label.

A featured trumpet player with Sy Zentner's band for a number of years, **ARNOLD CHYCOSKI** has been doing a lot of studio work in and around Toronto where he now lives.

One of the finalists in the recent *CBC Song Market '68* contest, **DAVE WOODS** was born and educated in England where he received his L.R.A.M. and A.R.C.M.

ROBIN BARKER was also born and educated in England where he was a member of a choral group and a lead singer in many amateur shows. Robin now makes his home in Toronto.

Young Montreal composer **VINCENT GRIFFIN** is very enthusiastic about his future in Canada. He is a writer by choice and performs mostly his own compositions which are well received by teenage

audiences. As a performer he has recently appeared on TV specials *Camera Call* and *Like Young*. His first RCA Victor release is "The Lights Of Montreal".

JACK COULSON and his brother who live in Hamilton are known professionally as The Coulson Brothers and record for Caledon Records.

Regina is home for **TONY BATZA**. He has toured as a singer with a variety show and dance band, and only recently turned his efforts towards songwriting.

Folk singer **MURRAY EWART** from Cobourg, Ontario, has played in coffee-houses all across the country.

GUY LAPOINTE of Quebec City is not a newcomer as an artist-composer. His songs have been released on many labels such as Fleur de Lys; Dis-Q-Ton; Varietes and, lately, on the Sonore label with his group Les Rythmos.

Composer **FRANK HALL**'s work has been published and recorded by a firm in the Kitchener-Waterloo locale where Frank makes his home.

JACK BAILEY from Peterborough, Ontario, has had a varied career in the musical field. He was a regular with *The Holiday Ranch* TV show, travelled the club circuit with The Naturals, and more recently formed his own group, The Bailiffs, who record for Rodeo records.

Trumpet player **WINSTON SCHELL** of London, Ontario, attends the University of Western Ontario.

English-born **FRED HARNESS** came to Canada 8 years ago and has settled in the Oakville area. Playing the piano and organ are his hobbies and only recently he decided to try his hand at composing. Country writer **WARD COATES** is also from Oakville.

Recording artist and composer **ANDRE SYLVAIN** hails from the Beauce County in Quebec. He started his career in radio in Quebec. His current song released on Vedettes "La Chanson Des Iles" has been chosen as the theme for a special TV program on *Man And His World*.

Westerner **ROY JOSEPH** makes his home in Winnipeg and has some of his songs slated for release by a record company.

RICHARD KOLT is the owner of a music Studio in Winnipeg where he teaches accordion. He is a member of an orchestra there which has cut 3 LP's. A co-writer of Richard's, **NORMAN LAMPE** is well known through his football career with the Vancouver Lions. They have turned their talents to songwriting, and as a team should do well.

Guitarist **FRANK STEVENS** is a member of The Sherwood Trio who recently recorded an album in Nashville.

DEAN HUDSON was born in Italy but now calls Montreal his home. Since the age of 13 he has been studying and writing music and obtained his first record release at the age of 20.

Considered to be one of the finest trombone players on the continent, American-born **DAVE ROBBINS** played for a number of years with some of the top bands in the U.S. before coming to Canada 10 years ago. In Vancouver, Dave quickly established himself as a leading conductor-arranger-musician and is frequently seen and heard on TV and Radio network shows.

Also from the West Coast **MARILYN JURAVEL** is another writer who is begin-

ning to show activity, having had some of her songs picked up by an American publisher.

A new songwriting duo in Montreal are **DIANE MONAST** and **GARY SHIP**. A local publisher has shown interest in their songs.

Lead singer and guitarist with a rock group, The Private Collection, **ALDO TARINI** writes much of their original material. Born in Sudbury, Aldo came to Toronto a year ago when the group was formed. They have been playing to enthusiastic audiences in the local coffee-houses.

RICHARD NEUFELD from Winnipeg attends the University of Manitoba. Some of his songs have been published by a Montreal firm.

A young folk singer from Toronto, **DONNA MARIE DEBOLT** has been seen on TV with the Robin Ward Trio.

Guitarist **PETE McDONALD** started his musical career at an early age playing at benefit shows in Nova Scotia where he was born. He has travelled extensively in Canada and the U.S. and now has his own group The Country Gentlemen. Their first LP has just been released by Rodeo Records.

Toronto musician **JIM LIVINGSTON** is part of the newly formed group The Boiler Room.

Among the new breed of songwriters we find the name of **PHILIP VYVIAL** of Montreal.

A very talented young lady from St. Thomas, Ontario, **CAROLYN BOOKER** has combined her successful musical career as a country singer with that of being a housewife and mother. Carolyn's first release on the Sparto label has been creating a lot of interest all across the country.

Another winner in the BMI Student Composer Awards competition **PETER HUSE** is a pupil of **BARBARA PENTLAND**'s.

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