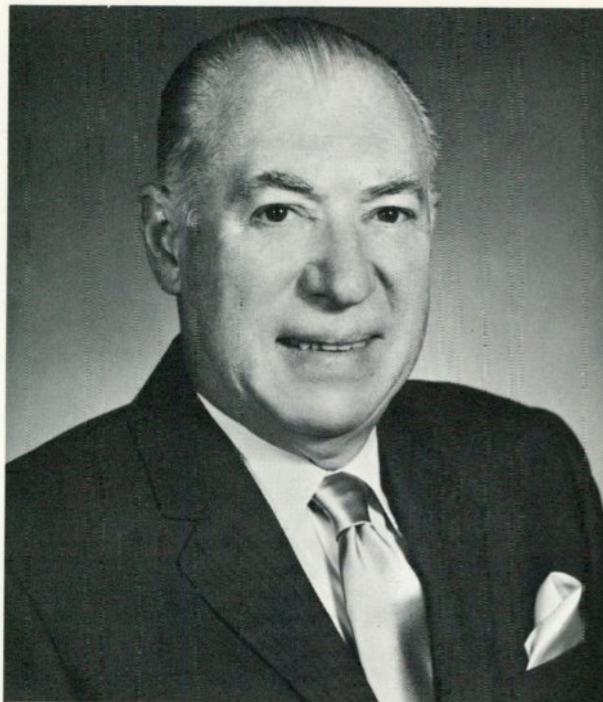


THE MUSIC SCENE



SEPTEMBER — OCTOBER 1968



Brigdens

BMI CANADA LIMITED is pleased to announce the appointment of Mr. H. G. "Len" Hopkins as District Manager, in charge of our west coast offices.

Len Hopkins has been well-known to Canadian radio audiences for many years through the broadcasts he and his orchestra made from the top hotels across Canada. For the past thirteen years, before joining BMI Canada Limited, Mr. Hopkins has been music director of radio station CKNW in New Westminster, British Columbia.

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BMI Canada's west coast offices were opened September 1st, 1968 at 1462 West Pender Street, Vancouver 5, British Columbia, where Len Hopkins and Lynne Reusch look forward to serving our affiliate composers and publishers in western Canada.



THE MUSIC SCENE



SEPTEMBER-OCTOBER

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

MUSIC IN EDUCATION

by Anthony Hagerty

In previous articles in this series on Music In Education various aspects of the subject were dealt with, with particular emphasis on the structure of music education in various provinces. The work of the private teacher has not, to any degree, been mentioned and it would appear that the private teacher is, in many cases, isolated from the main stream of musical activity. We seem to overlook the fact that the local teacher, very often eking out a meager existence, provided the only form of musical education until comparatively recent years.

Many private teachers feel increasingly that in prescribing a largely 18th or 19th century music diet for their pupils, that they are denying these young people a proper working acquaintance of the music and the musical idioms of their own time. But few teachers have the opportunity to make a systematic and careful evaluation of the vast repertoire that is available.

The Canadian Music Centre, which has been working on this project since 1962, has printed, in the June/July issue of *Musicanada* — the journal of the CMC — a list of recommended Canadian piano music for students which is already published or is in the course of publication. This list was selected and prepared by the recently formed Contemporary Music Selection Committee of the ORMTA, (Ontario Registered Music Teachers' As-

sociation), which consists of Miss Rachel Cavalho, Mr. Ralph Elsaesser and Mr. Terry Lewis all of whom are principally concerned with keyboard teaching. The Committee's activities encompass music for all classes of instruments, although for obvious reasons the piano has the priority.

The Committee felt that the search for new music should begin at home and so their first list is of Canadian piano music. This is not a comprehensive list of all Canadian piano music for young hands. It is a highly selective one, however, in which the criteria are, as Miss Cavalho suggests:

- musical quality above the ordinary;
- music to a greater or lesser degree in a 'contemporary' style or idiom;
- pieces particularly to be recommended for teaching and learning, whether they happen to make good recital pieces or not (most of them do).

The recommended works include "Five Pieces for Children" by Jeannine Vanier and "Echoes 1 & 2" (Grades 4-5) by **BARBARA PENTLAND**; "Space Studies" and "Hands Across the C" are in the process of publication.

"Trois Bagatelles" (Grs. 7-8) by **GEORGE FIALA**; "Son and Caprice" (Grs. 7-8) by Srul Irving Glick and "Four Preludes" (Grs. 9-10).

Clermont Pepin's "Etudes 2 & 3" (Grs. 8-9); John Weinzweig's "Conservation

Piece" and "Berceuse" (Gr. 8); "Tocatta Dance" (Gr. 9); "Glimpses — 12 little pieces" by Gerhard Wuensch is in process of publication.

Other works selected are:

"Scale Patterns for Young Pianists" (Grs. 3-6) by Rachel Cavalho; "Miniature Suite" (Grs. 4-6), "Lullaby" (Grs. 4-5), "Australian Suite" (Grs. 5-6) all by George Fiala. "The Wrestlers" (Gr. 6) by **D. S. HARMER**, "Two Indispositions" (Grs. 8-9) by Marjory Kisby Hicks; "Rustic Dance", "Jesting" (Grs. 3-4), "The Little Shepherd" and "The Little Grey Donkey" (Gr. 4), "Lutin" (Grs. 6-7), and "Two-Part Inventions" (Grs. 6-7) all by **RHENE JACQUE**. **OTTO JOACHIM**'s "12 Twelve-Tone Pieces" (Grs. 6-8); "One Plus One — vol. 2" (Grs. 2-3) by **UDO KASEMETS**; "Aria" (Grs. 4-5) by **JEAN PAPINEAU-COUTURE**, "3 Pairs" (Grs. 3-4) and "Studies in Line" (Grs. 9-10) by Barbara Pentland; Arlene Andersen Street's "Drowsy Dilemma" (Gr. 5); "Falling Snow" (Gr. 3), by **N. SLATER** and "Piano Collections" — Canadian Festival Album, vol. 1, 10 solos (Grs. 3-4) and vol. 2, 12 solos (Grs. 4-7).

The Toronto zone of ORMTA will sponsor a series of four lectures on contemporary music to be given by Dr. Gerhard Wuensch of the Faculty of Music, University of Toronto, on October 20 and 27 and November 3 and 10 at 2:30 p.m. at the Unitarian Church, 175 St. Clair West.

Hopefully, this will be the first set of a proposed cycle of lectures which will include music of all periods. Although intended for the practicing music teacher, the lectures will be of interest and help to the student, parents and interested observers. At least one, and possibly two, of the lectures will use examples drawn entirely from contemporary Canadian music.

It is obvious that in order to teach or to understand the music of today that the teacher (student, etc.) be familiar with the vocabulary, the forms and the ideas of contemporary composers and their music. And it is also apparent that one cannot, in all honesty, ignore the music of our day and age when teaching, performing or listening. As Dr. Wuensch states in the prologue to the outline of these "Conversations on Contemporary Music," "Experience has shown that children have surprisingly little difficulty in accepting new music. It is the attitudes of their parents and their teachers we have to worry about. Frankly, the aim of these discussions is to convert them to contemporary music. We believe that children ought to be taught in the language of their own times, not exclusively in that of the past."

The four lectures will cover the technical side of modern music as well as the historical and sociological sides. They will be liberally illustrated by examples from Canadian and European music. Each lecture will be followed by an informal discussion. ♣

Fifth in a series of articles on Music In Education.

* Requests for copies of *Musicanada* should be addressed to the Canadian Music Centre, 33 Edward St., Toronto 2.



William E. Smith

Left to right: Rachel Cavalho, Terry Lewis and Ralph Elsaesser

MUSIC FESTIVALS AND THE CANADIAN COMPOSER

by Dalton MacFarlane

'The largest and most influential force for music in the entire country' — so says Gordon Hancock of Regina, first vice-president of the Federation of Canadian Music Festivals, in describing the competitive music festival in Canada. This year's vital statistics would seem to confirm this, as over 275,000 competitors — mostly children — are taking part in more than 260 festivals throughout the country in places with such colourful names as Tiger Hill, Turtle Mountain, and Musquodoboit.

In 1968 the Manitoba Music Festival celebrates its 50th anniversary and the Toronto Kiwanis Music Festival its 25th. The first festival in Canada was held at Edmonton, Alberta, in 1908. Imported from the British Isles, the Music Festival has become increasingly popular in this country, although it has not caught on south of the border or in Europe. For many years, the Canadian Music Festivals were part of the festival chain of the British Federation of Music Festivals using mostly British publications and all British adjudicators. Today the Canadian Music Festival has come into its own.

Over 200 local festivals are affiliated through the Federation of Canadian Music Festivals and are using an increasing amount of Canadian music and Canadian adjudicators. Most of these are also members of a provincial festival association. In Quebec, Manitoba, Saskatchewan and Alberta, an annual provincial syllabus is issued and used by the local festivals throughout the province and it also covers the finals in each case. In 1967 the first national music festival finals were held in July at St. John's, New Brunswick, as part of the centennial celebrations, with contestants from every province taking part.

The most influential force for music within the music festival itself, is the local music selection committee composed of interested teachers and performers. These people decide what music will be played, listened to and adjudicated upon in the course of the local festival. They are the ones who set the music standards and at whose mercy are all the participants. At the close of each year's festival the music selection committee begins its preparations for next year's festival. Local retail stores and Canadian music publishers are requested to submit suitable material for test pieces.

Because of the size of this movement, the sale of festival music is big business for the local retail stores and Canadian music publishers, and the demand for new festival material by the music selection committees exerts a great influence on the kind of material published. Music publishers prepare special catalogues of festival music and thematic samplers and they publish a great deal of new music specifically for this market.

For the Canadian composer, the festival movement is a significant market for his music and he ignores it at his own peril. It provides an ideal vehicle for



William E. Smith

the contemporary composer to reach the general public and to introduce teachers and young performers to contemporary musical idioms. The Quebec Music Festival has shown the greatest initiative in programming original contemporary music by significant Canadian composers without isolating them in special 'Canadian Composer' classes which sharply limits their appeal. In 1968, Quebec selected "Deux Etudes de Sonorite" by **FRANCOIS MOREL** of Montreal and "Three Pairs" by **BARBARA PENTLAND** of Vancouver. Both these piano pieces are contemporary in idiom employing such 20th century creative devices as changing meters, chord clusters, dissonant harmonies and atonality.

Other festivals, especially those with provincial syllabi, are also showing greater interest in contemporary music in general and Canadian music in particular. This year literally hundreds of Canadian compositions by dozens of Canadian composers are listed in festival syllabi across the country, including works by younger composers like **ANN SOUTHAM**, **NICK SLATER**, and **JEAN ETHERIDGE**, as well as works by more established composers like **HARRY SOMERS**, **VIOLET ARCHER**, and **JEAN COULTHARD**. Evidence of the extensive usage given to a good festival test piece is provided by "Four Piano Pieces" of Jean Coulthard. It has ap-

peared 8 times on festival syllabi in the last three years. In 1966, it was used in the Okanagan Valley, B.C. and London, Ontario; in 1967 it was chosen by Pembroke and by Temiskaming, Ontario, and by the committee in Sackville, N.S. In 1968, Manitoba selected it and the committees of Prince George and Peace Country, British Columbia, also had it in their respective syllabi.

As the demand for new music increases there is an ever greater opportunity for Canadian composers to expose their styles to the Canadian public, especially the younger generation. However, the serious composers must be willing to create material within the limits required for festival test pieces — those of length and technical difficulty. This does not mean there must be any compromise in style or idiom. Surely this is a worthy challenge to be met today by contemporary composers as it was in the past by Bach, Schumann, Bartok and others in their writings for children. For the Canadian composer, the festival movement offers a wonderful opportunity to expose the young people of Canada to the music of our age. ♣

Mr. MacFarlane is a Music Teacher and freelance writer.

COUNTRY MUSIC

by Grant Nelson Hewlett

Editor's Note: From earliest pioneer days Canadians have found relaxation and pleasure in song. The roots of folk and country music go deep and it is no new fact or discovery in our country.

Over the years many exponents and writers have given their efforts to creating and perpetuating music of, by and for the people of our country. It is on this firm framework that country music has been established and thrives.

Herbert S. Berliner of the Compo Co. and Hugh Joseph of Victor Canada were in the forefront of the recording of country music and they helped to establish a heritage and tradition that carries on to this day. It is fitting that they and the composers and artists that they encouraged should be remembered in October when we and the world recognize International Country Music Month.

As G. N. Hewlett reports in the following article, the pioneering of Bob Nolan, Curly McCowan, Bert Austice, George Wade, Jim Magill and others continues to be carried on and country music is doing better than ever.

Country music has the reputation of being the 'meat and potatoes' of the recording industry. Other recording styles may be 'arty' or 'popular', but country music plugs along consistently selling more records than any other form of music. This is because a country fan is a fan for life — for him there is no other kind of music.

Back in the old days, one of Canada's main contributions to this world of country music was the music of its 'fiddlers' such as George Wade, **BOB SCOTT**, **WILLIE LAMOTHE**, Jim Magill; its artists like Don Messer, **TOMMY HUNTER**, **WARD ALLEN**, **NED LANDRY**, Reg Hill and others, **HANK SNOW** and Wilf Carter (or Montana Slim, as he's known in the States). Today it's quite a different picture. Today Canadian artists and songwriters are producing quality material and the Canadian recording interests are producing a sound that can compete with the famous "Nashville sound".

We are beginning to have an identity of our own, apart from the American influence. The hippies put it best when they say, 'were doing our thing'. 'Our thing,' means that a Canadian artist no longer starts out imitating a Hank Snow sound or a Buck Owens sound. A Ralph Carlson can be a Ralph Carlson and make it. Even ten years ago this wasn't so. Back then a Canadian country recording had as much chance of getting played on the radio as an elephant has of flying. The odd time one did manage to break through this invisible barrier, it was usually announced something like this, 'Here's a Canadian boy, let's give him a break'. Inferring that it's not really all that good, but he's one of us. He's second rate too. Let's give this poor 'Canadian' a break. Well this is no longer the case. Young artists like **GARY BUCK**, **BERNIE EARLY**, **DOUGIE TRINEER** and

DICK DAMRON are producing a sound that can't be ignored. It's now possible to hear a Dick Nolan recording along side an **Eddy Arnold** recording without the 'give a Canadian a break' attitude.

To be sure though (country music wise) we are getting a break. The radio situation as far as country music goes is rather good. Canada has some 280 radio stations, and at least forty six percent play 'some' country music. At last count I found that there were eight or so that programmed country music twenty-four hours a day. The Maritimes have forty-three stations, with twenty-seven playing 'some' C.M. Ontario. has eighty-four, with about forty playing 'some', and in B.C. and the N.W.T. there are some forty-five with twenty-four playing 'some'. In Vancouver, on the CBC network, we have Chuck Davis and his Good 'n' Country show, which plays only Canadian records, or records by Canadians. We're still a long way from the over three hundred and fifty full time country stations in the U.S., but in proportion to the population, I think we're doing rather well.

Another spark of recognition from the broadcasting industry came in the form of an award presented to Jimmy Arthur Ordge for his recording of the AL OSTER composition "Irena Cheyenne" for the best folk or country recording in 1967. This award was presented as a centennial project to encourage the development of Canadian talent by the country's recording industry.

On the night club trails, we find a thriving circuit in Ontario, with artists like Bernie Early, Ralph Carlson, **SLIM GORDON**, The Rainvilles, **BUDDY ROBERTS**, **MYRNA LORRIE** et cetera, and nests of country music activity in Toronto and Montreal, with the big guns in these areas being **JOHNNY BURKE**, Dick Nolan, The Waggonmasters, Roy Penny, and in Montreal, Billy Stoltz, Doug Trineer, Wayne King, Pete MacDonald

and others. Montreal, actually has more country music entertainment than any other city on this continent, supporting over seventy musicians in some fifty nightclubs in and around the city. Prairie and western audiences are entertained by artists like, **BEV MUNRO**, **HARRY RUSK**, Jimmy Arthur Ordge, Joyce Smith, Shirley Ann and the Rodgers Brothers.

South of the border, Canada is represented in the country music hall of fame by Don Messer, Ward Allen, and Frank Gay the guitar maker from Edmonton, so we're not forgotten there. Actually I think Canada has more country music in 'kind' than the U.S. does. Where in the U.S. would you find the old tyme music as played by the Don Messers and the Mac Beattys? If you want the real 'western' type, how about Stu Davis? Or in the modern vein, how about **RAY GRIFF**, **STU PHILLIPS**, **GARY BUCK**?

The only thing we haven't done yet (but eventually someone will) in Canada, is have a 'million seller' record. **SCOTTY STEVENSON**, is perhaps one of the closest to it, with his recording of "Alberta", which has sold 30,000 copies since its release in 1953.

The talent is here, the market is here, the material is here, the facilities are here; and to use the line from the car commercial, 'when you're number two, you try harder'. We try harder, and the future's lookin' good. 🌟

Due to limited space we are unable to give proper mention to all the members of the BMI Canada family who deserve credit in the field of Canadian country music, but they will be included in upcoming articles and profiles in The Music Scene.
Editor

Mr. Hewlett writes the country music column for RPM magazine and he is also an affiliate of BMI Canada Limited.



Tommy Hunter

CLAUDE CHAMPAGNE

by Marvin Duchow

Casting a backward glance at Canadian music of some thirty-odd years ago, we might liken it to a secluded mountain stream — source of the wide and many-pronged river that is the Canadian music of today. An art serenely unaffected by the disruptive issues then stirring the musical world-at-large, it was a music content to dwell with quiet voice upon simple, native themes. Reflecting prevalent attitudes of national insularity, Canadian composers of the day were indifferent to, or perhaps were wholly unaware of, the problems posed by a disintegrating tonal system. They were, in any case, impelled to write a music unproblematical in character and spontaneously folkloric with respect to inspirational source. Among the very few enduring works of that bucolic phase of Canadian music is the group of early masterpieces from the pen of Claude Champagne.

Of these works, perhaps the least familiar is the cantata-like "Images du Canada Français", a large-scale musical tableau that evokes the atmosphere of Old Canada with all of the warmth, colour, and simple naturalism of a Kriehoff painting. The "Danse Villageoise" — easily the most popular of all Canadian compositions — has withstood the cruel test of unceasing repetition, retaining untarnished its air of jaunty innocence throughout its innumerable performances in whichever of its several versions. Different again, and quite removed from any spirit of parody, is the artless simplicity of expression that characterizes the folk song arrangements for male voices — each a miniature gem of polished craftsmanship. Deservedly preeminent within the corpus of Champagne's early works is the deftly-textured "Suite Canadienne", which brings to mind the piquant and sophisticated art of the sixteenth century chanson, of which it is surely the most felicitous and original of reincarnations.

In Canada, as elsewhere, the post-war period witnessed an intensification of industrial and urban development that would soon render the premises of an earlier period no longer tenable. The resultant reassessment of traditional values, today so clearly an animating force in our political life, was already affecting Canadian musical thought and expression in the early "forties". As early as 1942, a French-Canadian journal carried an article criticizing the cult of musical nationalism, and exhorting French-Canada to adopt a more contemporary musical vocabulary and to strive for a more cosmopolitan artistic orientation. This manifesto crystallized a trend. The subsequent history of at least French-Canadian music is, in a sense, a chronicle of the dissemination and implementation of ideas expressed in that document. The swollen streamlet of Canadian music was soon to become a

swiftly-flowing river.

While continuing to write lighter works in more conventional vein, Claude Champagne met the challenge of these new developments in three major works embodying two divergent tendencies. In the "Symphonie Gaspésienne", the earlier and more literal phase of his musical nationalism gave way to a more internalized and thus, through a not surprising paradox, to a more universalized expression thereof. Avoiding literal quotation of folk song melodies, but still adhering to a conventional idiom, Champagne created in this work a tone poem of spacious proportions, encompassing passages of picturesque delineation as well as of noble and introspective lyricism. Unquestionably one of Champagne's most imposing creations, the "Symphonie Gaspésienne", stands as a monument embodying his deeply felt vision of the physical and spiritual beauty of his native land.



"La Photographie LaRose"

In contrast, a quite different direction was taken in the "String Quartet", a work at once abstract in design intensive in expression and highly dissonant in sonority and idiom. **SERGE GARANT** has found in this shamefully neglected score a spare romanticism, an intense and vital lyricism, reminiscent of the early pre-serial works of Schoenberg and of Alban Berg. Possibly some affinity with the Viennese school is latent even in its contrapuntally generated dissonance and in its distinctively fastidious craftsmanship. However, despite its evident responsiveness to contemporary musical developments, the Quartet remains a work of genuine originality of conception and expression.

In "Altitude", his last major work, Champagne reconciled the divergent tendencies of the two works previously mentioned. Subtitled "Fresque sonore inspirée du spectacle des Montagnes Rocheuses", "Altitude" stands in direct lineage to the "Symphonie Gaspésienne" as a work of descriptive and poetic intent. Here, for the last time, Champagne found inspiration in both the physical and spiritual aspects of the land he so deeply loved. Here, however, the spur of native sentiment is elevated

to a mood of almost pantheistic universality. Significantly, too, its musical language bears a more contemporary stamp than does that of its earlier counterpart.

Champagne's imaginative and distinctly personalized response to the musical challenge of the 'forties and the 'fifties was not confined to the realm of creative composition. During those exciting decades he also played an enormously productive role, as teacher and as administrator, in shaping both the contemporary and the future course of musical development in French-Canada.

In his teaching, Champagne's guiding principle was that of individualized creative expression. It signified an obligation to approach even the humblest counterpoint exercise with a clear grasp, and with resourceful exploitation of its linear, its combinatorial, and its expressive possibilities. Understanding as perceptively as he did the generative force of contrapuntal movement at all levels of musical organization, Champagne had little sympathy for those who dismissed the acquisition of its fundamental techniques as a tedious and irksome chore.

One of Champagne's distinctive gifts as pedagogue was his extra-ordinary power of empathic insight, that is, his power to project imaginatively his own consciousness into the ideational world of each individual student. No less admirable was his ability and readiness to share with others his own profound sense of exhilaration in the musical experience as such.

Given these and many similar qualities, it is not surprising that from his studio, as well as from his many institutional classes, emerged a whole generation of French-Canadian composers committed to principles of artistic independence. To list their names — Binet, **GARANT**, Matton, **MOREL**, **TREMBLAY**, and many others — is to suggest how broad is the spectrum that embraces their respective styles. By the same token, to do so is to underline the vital role played by Claude Champagne, the gifted and perceptive teacher, in shaping the course of French-Canadian music of today. Closing with our original metaphor, we may well observe that from the gentle mountain stream had indeed emerged a proudly flowing and many branched river.

It is now scarcely more than two and a half years since the death of Claude Champagne. The foregoing tribute has presented, in very briefest outline, a few of the many achievements of this notable Canadian musician. It is clear that both his creative talents and his vitalizing influence upon Canadian music were such that only a definitive, full-length study of the man, his music, and his many spheres of musical influence, could fittingly serve to honour his memory. Such a study would also add immeasurably to our own sense of cultural self-awareness. Each Canadian who takes pride in his cultural heritage will await the appearance of such a study with keen anticipation. ❁

Dr. Duchow is a well-known composer and Professor of Music at McGill University



DAVE ROBBINS
by Bob Smith

'When I sit down to write a chart at home our three kids come in to the den and look over my shoulder. Already they're starting to participate.'

That's Dave Robbins talking about the artistic climate his wife Clair and he are encouraging for their children. Elizabeth, 16, has been playing the harp for three years; Roxanne, 4, studies piano while Ian, 10, doubles trumpet and guitar. Clair was a professional dancer not too long ago on both sides of the border and still has the quick, darting movements and lithesome build of her calling.

If you check the first paragraph, you can see the key to Dave Robbins' philosophy of life: learning through involvement and a continuing interest in youth.

His mother, a violinist, still teaches music in Houston, Texas. Robbins' father was a band master and early-on instilled a love and respect in his young son for honest music through the biting sound of a trumpet and the more legato flow of the baritone horn.

Dave started on violin at age 4 and it wasn't until his 17th birthday that he switched to trombone. Why? 'Because I liked the sound of the instrument and still do,' says Dave, simply. Later at Sam Houston State Teachers' College in Texas, he gained his first experience and exposure to the swinging feel of 4/4 time by belonging to the school dance band. It was a sensation Dave was never to forget. Following graduation, his work-

ing musical credits are most impressive, a partial list includes The Washington, D.C. Marine Corps Band, the Hollywood Bowl Symphony and the Harry James Orchestra.

After meeting and marrying Clair, then touring professionally in Las Vegas, Dave moved to Vancouver some 15 years ago. It wasn't long before those of us on the active modern music scene noted that in addition to his superb artistic talent, Dave had a pioneering spirit plus a penchant for hard work. Moreover, Robbins is a man interested in trying a little harder, extending himself a bit further and he transmits this to those working with him.

'Music is a treasure house, built with our hands for our souls to inhabit.' That's the ethereal Robbins speaking, next the practical man: 'Music must continue to change and evolve. Towards this end the government, through CBC Radio and TV, should divert some of its precious budget to initiate a project to showcase our fine popular musicians across Canada. Specifically, I mean to let us westerners see and hear eastern players. And I'm sure that musicians from Ontario, Quebec and the Maritime provinces would like to hear our efforts. We westerners don't hear enough of the French-Canadian player and his music.'

For someone who gets a big sound out of one of the most masculine of instruments, the trombone, Dave has intriguing tastes in the music he likes to hear on his record player as he relaxes at home.

'I like music that has magic in it. I hate

categories because I like to be involved in a kind of constant activity in as many types as possible. It's the same when I listen to a stack of LPs. I might start off with Satie's "Gymnopedia", then Mahler's "Songs of a Wayfarer" and chase those with Mahalia Jackson or the Count Basie Band in full flight.'

Robbins admires the work, both playing and composing of many Canadians. A partial list includes Neil Chotem, Howard Cable, Jerry Toth and **PHIL NIMMONS**. He thinks they all need more exposure.

He became more conscious of this lack of awareness accorded Canadian musicians when he toured the Middle East as part of the *UNEF-CBC Showcase* in 1964-65. But then he brightens as he recalls the musical climate over there. 'What I heard from the native players really impressed me,' recalls Dave. 'When I got home, I was still full of their sounds and approach which was a whole new thing to me. I wrote a four part suite, "Jazz Impressions of the Middle East",' he said.

His most recent work is a jazz-oriented piece inspired by the 150th Psalm. It is written for organ and choir and indicates another facet of his broad talents. 'Currently I'm working on a west coast suite in the 'pop' idiom involving a big band with solo male and female voices and a narrator,' Robbins says.

Dave continues to be principal trombonist with the Vancouver Symphony and adds to his eight years as instructor in music at the University of British Columbia by spending the past two semesters as a stage band leader at the newly-accredited Vancouver City College. Remember what I told you about his love for music education? 'I have an M.A. in music and I have just started to work towards a doctorate,' enthuses Dave, 'I know you'll like my subject, one in which I firmly believe, "Jazz as a Force in Modern Education".'

Because of his interest in youth, Robbins has a unique way of describing rock music and today's scene generally. 'To me, it makes things sound bigger than life', he says animatedly. 'I compare it with Conrad Gozzo's trumpet sound or the Jimmie Lunceford saxophone section or George Roberts' bass trombone.'

Philosophically, about his chosen profession, he says, 'Critics of jazz and popular music often try to generalize, from a few selected experiences, some characteristics that are common to all experiences, music and musicians. They often raise the artificial distinction between 'classical' and 'popular', 'low brow' and 'highbrow' music, which is ready for the ashcan. They fail to see the real socializing influence and artistic values of jazz and popular music as an expression of inner feelings, but are ready to give these same purposes to any fad 'art' that comes along. People who write about music with a critical, often snobbish, attitude are short of vision and, almost unanimously, fail to consider that jazz and popular music have a future as well as a past.' 🌟

Mr. Smith has been lecturing at the University of B.C. since 1954 and he has been modern music columnist for the *Vancouver Sun* since 1955.

EMPIRE MUSIC

by Laurence Cluderay

If continued expansion is one of the signs of a successful business operation, then Empire Music Publishers, Limited, New Westminster, British Columbia, is a big success. The company's record since 1948, when it was formed, has been one of successive moves to ever larger premises.

Karle Hodsin, proprietor of Empire Music, may be said to have entered the music publishing business by accident, or by default. A performer and teacher of many years experience, and an orchestrator and arranger of tunes for more radio shows than he cares to remember, Hodsin related to me how he whiled away his time as he awaited the arrival of his students. Many times he considered the gross inequality of the then existing musical trade balance between Canada and other countries, and he was often irked by the prejudice which, at that time, existed among Canadians toward pieces by Canadians.

Hodsin, who is no chauvinist, but who believes that what the people of other countries can do well, Canadians can do equally well or better, decided to put his leisure hours to use by promoting local composers, and giving them a place in the sun. He held his own creative impulses in check for a time and branched out into publishing, concentrating first on sheet music directed toward the 'pop' market.

Hodsin's first business establishment

was opened in 1948 on New Westminster's colourful Columbia Street. Scarcely before the paint was dry on the outside of his premises' he had a success on his hands. It was a song composed by a nurse of one of Vancouver's children's hospitals. Elizabeth Clarke, composer of "There's a Bluebird on your Windowsill", got her inspiration from the sight of a small bird huddled in a corner of a hospital windowsill on a wet wintry day. Popularized locally by Billy Rae and the Rhythm Pals on Radio Station CKNW, "There's a Bluebird on your Windowsill" was recorded by Don Murphy and later by Wilf Carter. It spread to the United States, being recorded by more than a score of top flight artists, including Doris Day and Freddie Martin.

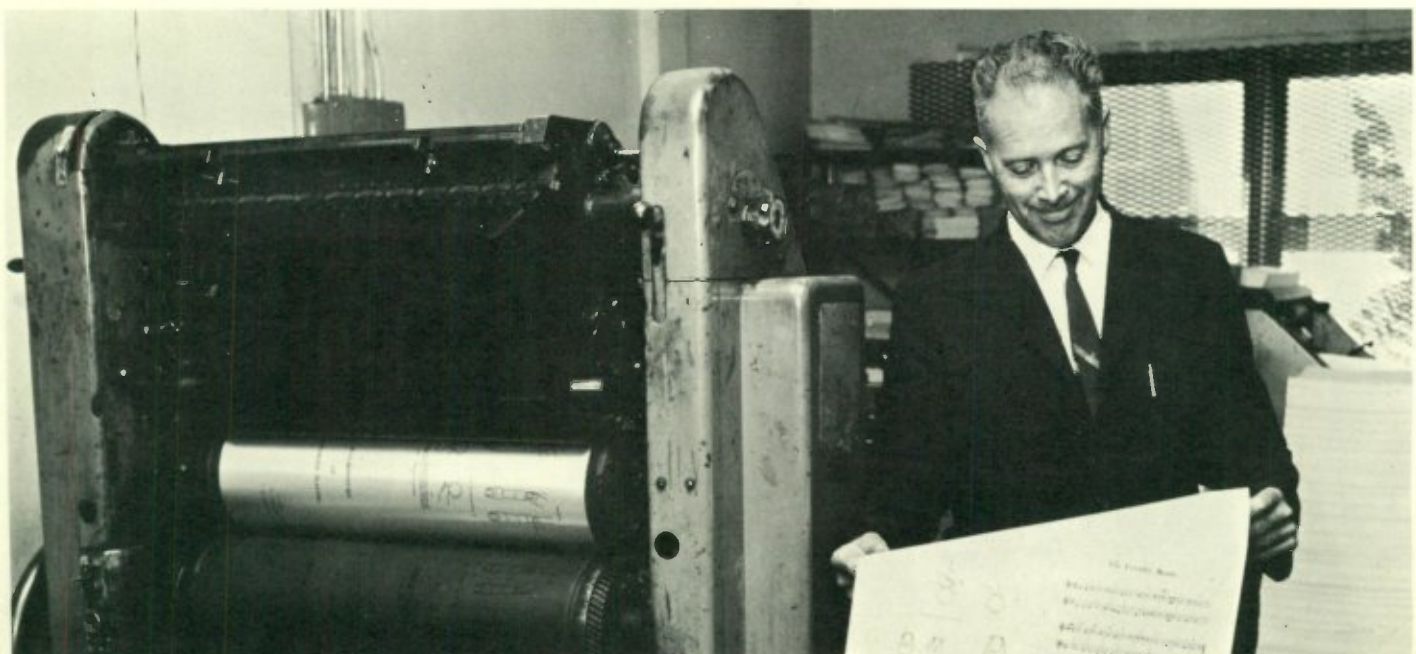
This hit song really launched Hodsin's publishing business. Encouraged by success at the first attempt, and the enormous popularity of singers such as Alberta Slim, Scotty Stevenson, Jack Kingston, Buddy Reynolds and Stu Davis, he moved into the publication and promotion of other 'pop' songs by local composers. Most of these are now forgotten, but their titles enshrine the names of many geographic locations (Kerry Regan's "My Home on the Fraser" and "Peace River Waltz"), or comment on old customs and social pastimes in a way the titles of works of more academic aspiration did not.

As there were no music printing facil-

ities available on the Canadian West Coast, Empire Music purchased its own presses and since that time has been the only fully integrated music publisher in Canada. As the company prospered, a move had to be made to more commodious premises — also on New Westminster's Columbia Street. Hodsin gradually found himself assuming the role of businessman, supervising the production and distribution of his firm's products. Happily the musician and teacher in him never got totally submerged in the mechanics of business. The policy orientation of Empire Music began to be increasingly directed toward the educational side of publishing and to keeping pace with the rapidly advancing rate of music education.

Besides reflecting the ebb and flow of everyman's musical taste with popular and classical piano, accordion and guitar methods and graded books of solos, the company's earliest catalogues list the "Empire Band Method" by Fred Turner — Supervisor of Music in Vancouver Schools. It not only catered to the blossoming band movement in the West, but was also among the first publications of its kind in Canadian music publishing history. Turner's 'Method', issued in fifteen parts, is still a best seller having gone through several editions, but more recently it has been included in a lengthy list of books for brass and chamber music ensembles edited by Joachim Sandvoss, a European-trained musician presently working at UBC.

With the comparatively new popularity of the recorder as an instrument of education, Empire Music produced more than a score of publications compiled by two of B.C.'s top music educationalists, Dr. Frank Gamble and Dr. Campbell Trowsdale, both of whom are members of the Music Department at the University of British Columbia. In the area of choral music the company has not lagged. Hodsin's own "Songs to Sing and Rhythms to Play"—one of more than a



Karle Hodsin scans a publication as it comes off the press. Mr. Hodsin, besides being able to engrave the music, can operate the camera and plate making equipment, can run the press, or do the required job to complete any publication. He took up lithography as a hobby in 1935, and used it in conjunction with music.

dozen volumes by him — has gone through several editions, as has "Break-through in Music Reading and Harmony Singing" by Alfred T. Hewson. Mr. Hewson is a renowned schools choir-master and his name is known to virtually every English and Canadian adjudicator.

One of the company's most recent, and most interesting enterprises has been the publication of "The People's Mass" and musical settings of "The Proper of the Mass" for each Sunday of the year, including all the special services in Holy Week. While the purpose of 'The People's Mass' is self-explanatory, each setting of the 'Proper' contains a musical challenge for more advanced singers, while at the same time offering a modified version for small choirs of more modest attainment. Composed by Karïten Hoopé, a former music critic and conductor of the Bach Choir of Vancouver, these works are presently being widely used throughout Western Canada and it is hoped they will eventually supplant some poorer church music which at the moment has a strong hold on the affection of many churchgoers.

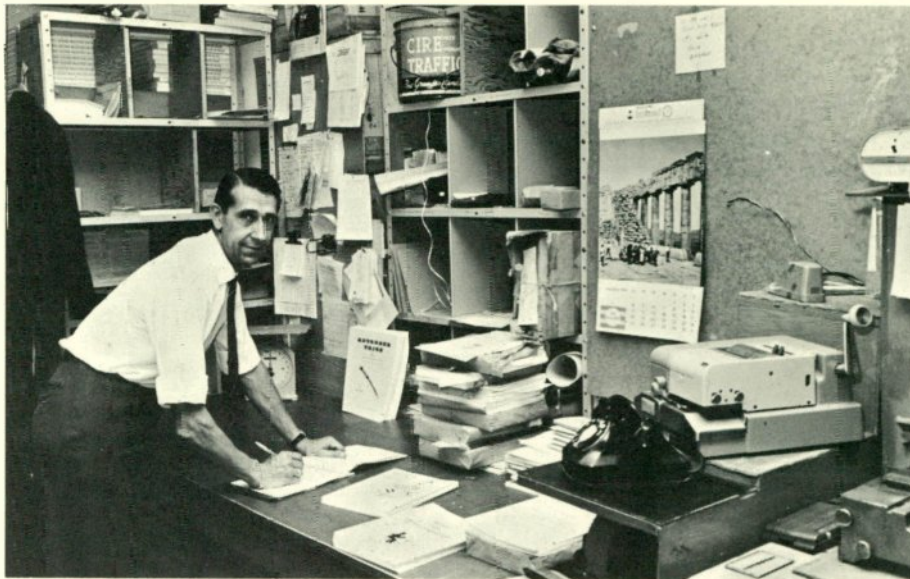
Mention of a few of the educational publications of Empire Music has caused me to neglect to say that shortage of space eventually caused Hodsin to leave Columbia Street in New Westminster in 1954 and to move to his present location on 12th Street. Now, fourteen years later, he is again looking for more room to expand. The need for larger premises obviously means an expanding business, and this brings me back to an earlier point — i.e., Mr. Hodsin's dissatisfaction with the balance of the music publishing trade between Canada and other countries and the prejudices which formerly existed against the Canadian composer trying to sell his works on the world market. Thanks to the efforts of many publishers like Hodsin, prejudice against Canadian composers has, to a large extent, disappeared.

The balance of trade between Eastern and Western Canada was equalized by Empire Music by the opening of a London (Ontario) office and warehouse, and the company now has several hundred outlets in the U.S. To supplement the Seattle, Washington, centre — opened in 1960 — a further distribution establishment is being opened in the Middle West.

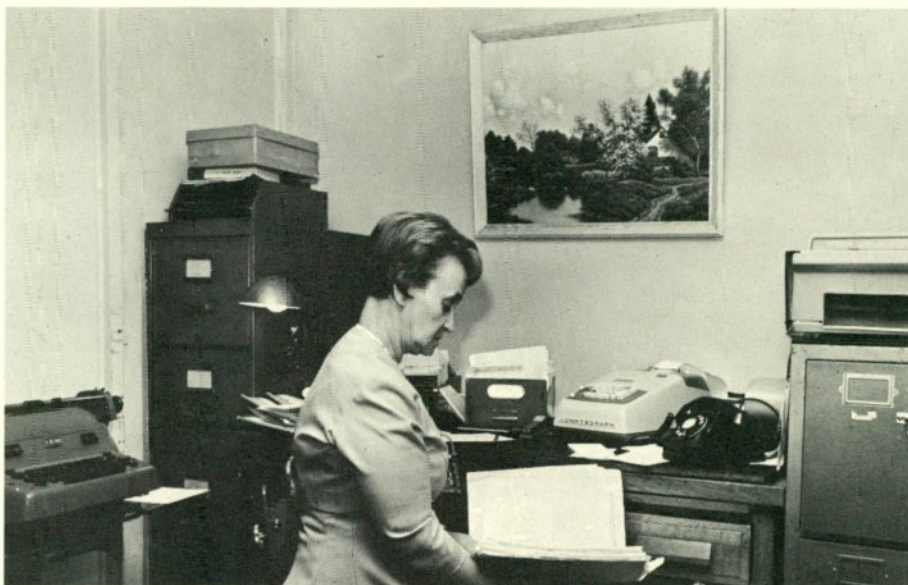
Karle Hodsin, the music teacher who filled in his time when pupils failed to show up for lessons, thinking about promoting Canadian music by publishing it and wholesaling his products over seven continents, has succeeded in his aim. The products of Empire Music Publishers, like those of half a dozen other Canadian music publishing houses, are known and requested from Victoria to Vegreville, and on to Vladivostok.

Karle Hodsin, proprietor of Empire Music would never have arrived at the present apex of his publishing career without the aid of his publishing staff which numbers amongst its members men and women who have grown up with the enterprise and feel proud to have done so. 🌟

Mr. Cluderay is music critic for The Vancouver Province.



Will Verra worked for an import-export music firm in Holland before coming to Canada. He is a fine sax and clarinet player, as well as an arranger of music. He made his living playing music in Europe for 20 years and now is shipper, with a vast experience and knowledge in all branches of the business.



Mrs. Emily Ansley — Accounts receivable department. She started on a part time basis 8 years ago, now governs all the accounts for the two Canadian offices as well as the sales from the American office. She now has two others helping her. Her organizing efforts have helped to make Empire successful.



A portion of the book binding department where the books are collated, stitched, and trimmed for shipping. Complete work is done on the premises from music preparation, films and offset plate making, to shipping out to the customer.

MUSIC IN CANADA

Concert

□ The Canada Council has awarded \$125,000 to the Atlantic Symphony Orchestra of Halifax, a new orchestra resulting from the merger of the Halifax Symphony Society and the New Brunswick Symphony Society.

The grant, one of 14 totalling \$412,200 announced by the council, will help finance the orchestra's 32-week season during which it will play in all four Atlantic provinces.

Other orchestras receiving grants for 1968-69 operations are:

L'Orchestre Symphonique de Montreal, \$265,000; Toronto Symphony \$265,000; Vancouver Symphony Society \$160,000; Winnipeg Symphony \$135,000; L'Orchestre Symphonique de Quebec \$125,000; Les Jeunesses Musicales du Canada \$120,000; Edmonton Symphony \$50,000; Victoria Symphony Society \$20,000; Groupe de Rencontres Musicales, Montreal, \$10,000.

Also receiving grants are:

Canadian Music Centre, Toronto, \$2,500 to develop a repertory of contemporary Canadian music for classroom use.

Cassenti Players, a Vancouver Chamber group, \$700 to perform at the summer Montreal CBC Festival.

McGill Chamber Orchestra, \$17,000 for the regular season in Montreal and \$3,000 to appear at the Saratoga Performing Arts Summer Festival.

Vancouver Opera Association, \$70,000 for the season and for operation of its training workshop.

Edmonton Opera Association, \$30,000 for production of two operas and an

opera-concert.

The council also granted \$14,000 to establish a national concert bureau at the University of Toronto to assist selected soloists to reach professional status by booking them for recitals across Canada and abroad.

□ The CBC's Toronto Festival which has been featuring the music and musicians of Quebec for two months, premiered "Amuya", an 18 minute piece which was commissioned by the CBC, with the composer **SERGE GARANT** conducting. "Amuya", an Eskimo word meaning thick and melting snow, was an expansion and revision of the composer's score for the film, *Man and Polar Regions*, featured last summer at Expo 1967. It has fixed opening and closing sections, with a series of chance sequences between.

□ A second Serge Garant premiere took place at the Stratford Festival with the composer conducting his "Jeu a Quatre". This work is described as 'a game' for four instrumental groups with 16 performers in each group. The composition, evolved from two works called "Phrases I" and "Phrases II" — a Montreal Symphony Commission which was premiered in May. "'Phrases I'", says Garant, 'was non-directional, its 10 sequences could be played in any order. One of these sequences re-created the whole work. This in turn suggested a new work, "Phrases II", where the two orchestras, each requiring a conductor, play 10 sequences and four of these create the whole.'

□ The Vienna International Piano Competition takes place in June 1969. Entries must be received before March 31st next year and further information may be obtained by writing to the Competition Secretariat, Lothringerstrasse 18, A —

1030, Vienna III, AUSTRIA.

□ "Prismes-Anamorphoses", by **FRANCOIS MOREL**, a CBC commission was premiered at the CBC Festival series in the MacMillan Theatre, Toronto, at the end of June. In his review of the concert in *The Toronto Telegram*, music critic Kenneth Winters wrote, 'he', (Morel), 'is gifted with an uncommon imagination for sounds. And he has developed this gift to a point at which he may be said to be one of the country's most experienced orchestrators.'

It is said that for an experienced orchestrator he has not turned out all that many works, it may be answered that quality of experience is perhaps more important than quantity. Each of Morel's works has taught him fresh things about orchestral sounds and how to make them.

His new work, "Prismes-Anamorphoses," is another short, firm step in the world of acoustic experience.'

□ Mario Bernardi has been named conductor of the soon to be created National Arts Centre 45-piece orchestra in Ottawa. Mr. Bernardi, 37, who has conducted opera across Europe, was born at Kirkland Lake, Ontario, and received his musical training in Toronto, Venice and Salzburg. Before going to England, where he has been musical director with Sadlers Wells Opera since 1966, Mr. Bernardi worked in Toronto as a pianist and conductor for the CBC. His reaction to his new appointment is characteristically buoyant and forward-looking. Asked how he felt about giving up a burgeoning career as an opera conductor in England, he replied:

'I don't quite see that I shall be giving it up. It doesn't take long to get from here to there, you know, and I shan't be in Ottawa 365 days a year.'

On the other hand, how could I possibly resist the opportunity not just to take on an orchestra but to make one? The National Arts Centre Orchestra doesn't exist yet. Bringing it into existence will be my job, and I can't think of a more exciting prospect.'

□ The Van Cliburn International Piano Competition opens in Fort Worth, Texas, on September 29th, 1969. The deadline for entries is April 1st, 1969 and all enquiries should be addressed to the Competition, Fort Worth, Texas, 76102, U.S.A.

□ M. Pierre Dervaux, the new conductor of the Quebec Symphony Orchestra, arrived from Paris at the end of June. Dervaux, who replaces Francois Bernier as conductor of the Q.S.O. is internationally known. He attended the National Conservatory in Paris and before performing abroad directed the French National Orchestra, conducting in Paris, Bordeaux and Toulouse.

M. Dervaux, 51, has performed in Mexico, Scandinavia, Italy, Hungary, Brazil, Japan, Greece, Argentina and the Soviet Union.

□ In one of the outstanding concerts of the CBC's Festival Series held at the Salle Claude Champagne, Montreal, on July 6th, the programme was devoted entirely to works by **HARRY SOMERS**, — *The Fool*, a chamber opera written in



Alex Gray

Left to right Bernard Turgeon as Louis Riel; Patricia Rideout, Julie Riel and Joseph Rouleau as Bishop Taché in a scene from the opera *Louis Riel* by Harry Somers. The production is part of the Canadian Opera Company's season which opens at the O'Keefe Centre on September 13th and continues to October 12th.

1952, "Kuyas" which dates from 1967 and was the imposed work of the Montreal International Vocal Competition last year, and "Improvisation" commissioned by the CBC for this occasion.

Concerts of all contemporary music rarely arouse much enthusiasm amongst audience or press. It is all the more remarkable, therefore, that this concert, devoted entirely to the works of one Canadian composer should be acclaimed so warmly, not only by those present but also by the Montreal critics. Space does not allow us to report on this concert in detail (it will of course be heard over the CBC radio networks during this coming season) but the following extracts from reviews in the *Gazette* and *La Presse* should give some idea of its impact. Zelda Heller, (*The Gazette*) says that "Kuyas" (sung by Roxolana Roslak) '... completely transfixed the public. Here is an aria that can hardly help finding its way into the important permanent concert repertoire, a work that gains in conviction and strength with every performance and every hearing.' Of "Improvisation" '... It is moving, it is comic, it is deeply touching. And (the greatest accomplishment of all) in Somers's hands it remains always completely uncontrived and completely musical.' The review ends with the simple word: Bravo.

Giles Potvin writing in *La Presse* was equally enthusiastic over the concert, paying special tribute to the mastery of dramatic form evidenced in the earliest work presented *The Fool* and the contrast evidenced by "Improvisation". 'Decidedly', he writes 'This composer will have more surprises in store for us in the future.'

The audience gave Somers a two-minute standing ovation at the conclusion of "Improvisation".

Popular

□ John Kocher, a 27-year-old land developer millionaire, is turning the 350 people community of Hepworth, Ontario, into a country and western music mecca with the support of major Nashville, Tenn., stars and even Prime Minister Trudeau.

Last May, Kocher started building a \$150,000 auditorium capable of seating 2,000 persons. It was finished just hours before opening night June 29 when Hank Locklin appeared before a capacity audience.

Opening night attracted people from within a 200-mile radius including U.S. points.

Between now and October 27, big names to appear there from Nashville include Mel Tillis, Leroy Van Dyke, Bill Anderson, Max Wiseman, Webb Pierce, Grandpa Jones, Connie Smith, Jeannie Shephard, Stonewall Jackson, Dottie West, Don Gibson, Billy Walker, Hugh X. Lewis, Hensel Eargill, Del Reeves, Carl and Pearl Butler, Johnny Darrel and Jim Ed Brown.

The auditorium is located on the Sauble Highway, 12 miles from Owen Sound.

Kocher, who operates 20 businesses out of Hepworth, sees his native village

turning into a town with a population of 5,000 within five years. In the planning stage is a larger auditorium capable of accommodating 5,000 persons.

Development is receiving a shot in the arm through the interest of U.S. stars planning summer homes in Hepworth. These include song writing star Mel Tillis who arrived in July with a party of 12 persons from Nashville. Bill Anderson also wants a summer home in Hepworth. He arrived August 15.

Prime Minister Trudeau, a friend, says Kocher, 'who appreciates western music' could not make opening night but sent Kocher a telegram containing his congratulations and best wishes for success. The prime minister will be in Hepworth later this year.



Marilyn Karpman

□ **MARILYN KARPMAN** of Montreal who wrote "Mr. World, Here We Are", recorded by Anita Ortez, for Expo '67, has had her song "Cindy" selected in the *CBC Song Market*, '68 competition. The winner of the contest will be announced on September 8th.

□ **RON GOODWIN's** "Teardrops on My Pillow" has just been released on RCA Victor and is recorded by The Golden Valley Boys.

□ The Rabblies' first album on the Roulette label has been released in the U.S. and rated a picture in *Record World Magazine*. All the songs on the album are published by **YOUNG-ART MUSIC**.

□ **JIMMY PARIS'** great new album, aptly titled "From Paris With Love", is set for release on the Stone label. Jimmy has been at the new Holiday Inn in Windsor for several months where capacity audiences have acclaimed many of the fine songs recorded on the album.

□ The Steppenwolf, (formerly the Toronto group, The Sparrow), is currently making the scene in New York. Reviewing a recent concert in *The Ottawa Journal*, Ritchie Yorke, wrote, 'Steppenwolf, in experimenting with the many currents of rock rhythms, have found something new. They've opened a previously locked door. They are no longer just one of millions pursuing a multitude, they've created their own bag.'

The music went up and down, squirming and groaning, fighting to escape from the traditional confines of the 12 bar

blues theme. Jimmy Hendrix was in the audience and his comment was 'These cats are great, man.'

The set went on, climbing into a psychedelic heaven aboard such vehicles as "Tighten Up Your Wig," "Born To Be Wild", and the controversial "Pusher". The word was out; soon the audience included The Electric Flag, The McCoys and Tim Rose.'

The group's first LP entitled "Steppenwolf" has hit the scene and "Born To Be Wild" by **Mars Bonfire** — which was released as a single—was #1 on the charts in July. It is published by **MANITOU MUSIC**.

□ **EARL HEYWOOD's** most recent album on RCA is getting considerable air play on country stations across Canada, with "Blue Canadian Rockies" getting the nod as the most popular cut.

□ "The Shadow of a Girl I Used to Know" has been set for release on Decca (USA and Canada) as recorded by Kathy Dee. The song was written by Montreal writer **DOUGIE TRINEER**. His fine ballad "No Longer a Fool" has been recorded by Verda Innes and is released in Canada on the Sparton label.

□ London Records are enjoying considerable success with "Caprice" and "All I Want is Love" written by Melvyn C. Ksionzek and recorded by The Fifth. The record is a Peter Stone Production.

□ Latest LP featuring **ANDY DEJARLIS** and his Early Settlers on the London label contains several new compositions penned by Andy.

□ A Mythical Meadow, (formerly the Elastic Band), are about to record their first disc. The 'A' side was written by **LES EMMERSON** of The Staccatos who feels that the group has tremendous potential.



Les Emmerson

□ **DAVE TODD**, who is at present entertaining U.S. troops at various bases in South Vietnam, informs us that the soldier audiences are the best a group could have. Dave, together with his wife Lynn and Doug Ballard who are working as a trio called The Canucks, wrote 'It is the greatest experience of our lives... we are really appreciated here and for the first time we feel that we are really doing something worth while.' Recording sessions are already lined up for the group when they return from South East Asia in December.

Jazz

Vancouver's jazz scene got a shot in the arm when the Jazz Alley opened in the spring. The location is at 2514 Watson, the site of the famous Cellar Club where **Charles Mingus**, **Ornette Coleman** and **Barney Kessel** once enthralled Vancouver fans. The new club presented the **Bobby Hales Big Band** for its opening presentation and most of the compositions were the leader's. These included *Whatever Happened To Bebop?*, *Ballad For A Frugal Flugal and Showstopper For A Teenybooper*. Outstanding solo work came from **Fraser McPherson**, flute and tenor; **Dave McMurdo**, trombone; **Tony Clitheroe**, bass; **Dave Quarin**, alto; and **Bobby Herriot**, trumpet. The rhythm section was held together by pianist **Bobby Doyle** and drummer **George Ursan**, giving the band a tightly balanced sound. The musicians are usually found working local night clubs and this endeavour was one way in which they were able to promote interest in their own kind of music.

Also in Vancouver, pianist **Al Neil's** trio was presented in concert at the Vancouver Art Gallery with great success. *The Province* reviewer described Neil as 'an astonishing artist who blends tradition and improvisational spontaneity with all the magic of 20th century technology. One way of listening to Neil's music is not to listen to it but rather allow one's self to sink or swim in the ocean of his variegated invention.' Neil, who got a composition grant from the Canada Council this year, is expected to make an Eastern jaunt this fall and is hoping to arrange performances for his trio at various colleges, art galleries and other suitable locations.

The heavy sound of the blues is now also a part of the Vancouver scene. **Fats Domino's** band appeared at *Isy's* while **Junior Wells** packed the *Retinal Circus* for three nights in June.

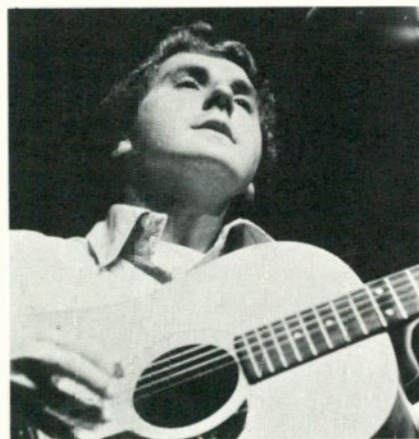
Clarinetist **HENRY CUESTA**, who led his own band at Toronto's *Ports of Call* for several weeks after returning from an out of town engagement in *Sudbury*, has finally had his Canadian Talent Library recording released. It is already being programmed by CTL affiliated radio stations, and RCA Victor have scheduled it for general release in August.

The album showcases the Cuesta clarinet in soft settings with strings and three of the selections are by Canadian composers — "Am I In Love" **MURRAY GRAHAM**, "Lonely Girl" **JOHNNY COWELL** and "Forever April" **CHIP YOUNG** and **LOU SNIDER**. Other titles are "We're At Home", "Fate", "Just A Closer Walk With Thee", "Remember When", "Glamorous Night", "At A Georgia Camp Meeting", "The Things I Love", "Brand New Morning" and "Lonely Is The Name".

Other news on the recording front is that **Moe Koffman** has followed up his successful "Electric Flute and Sitar" Jubilee album with another package of contemporary popular songs. This time he used a twelve piece band to surround his electric flute and saxophone. Toronto fans got a chance to hear these charts in July when Koffman played a week at *George's Spaghetti House*. The cream of Toronto's session musicians crammed into the tiny club and made enough music to be heard three blocks away.



Joni Mitchell



Steve Gillette



Mike Seeger and Sara Grey

William E. Smith



Howlin' Wolf (left) and Bukka White

William E. Smith

Pianist **BRIAN BROWNE** is firmly ensconced at *Castel George* (above the *Spaghetti House*) and **JIM MCHARG** has signed a six month contract with the *King Edward Sheraton* for his *Metro Stompers*. The band is also winging northwards to *Goose Bay, Labrador* for a one week gig in early September. Guitarist/singer **LONNIE JOHNSON** did fabulous business at the *Golden Nugget* when teamed with pianist **Don Ewell** and was booked again for two further weeks in August.

Montreal's Jazz Festival, held the first week of July at *Place Des Arts*, was an impressive affair. It featured the groups of **Herbie Mann**, **Dizzy Gillespie**, **Hugh Masekela**, **Gary Burton**, the *Modern Jazz Quartet*, **Horace Silver**, **Max Roach**, **Jimmy Smith** and **Ahmad Jamal**.

Vic Vogel's 30 piece rehearsal band has been working Monday nights at the *Jazztek*, where **Le Gagnon's** group just completed a twenty month residence. **Herbie Spanier**, one of Montreal's more important musicians, has been rehearsing an impressive big band at the *Black Bottom*. He's gathered together the best jazz players, including **Bernie Brien**, **Brian Barilly**, **Alvin Pall**, **Doug Richardson**, **Walter Bourdeau**, **Ron Dickinson**, **Roland Haynes**, **Pierre Leduc**, **Claude Ranger** and **Spike McKendry**.

Congratulations

□ **BRIAN CHERNEY** has received a \$4,500 Canada Council Doctoral Fellowship. It will enable him to spend about one year in Europe, beginning in the fall, doing research for his Ph.D thesis on Musicology for presentation to the University of Toronto.

□ **Douglas Muir** of *Nanaimo, British Columbia*, has been announced as the winner of the annual **BMI CANADA LIMITED Centennial Scholarship Award** at *Simon Fraser University* in *Burnaby, B.C.*

□ **R. MURRAY SCHAFFER** recently received a commission from the *Montreal Symphony Orchestra*. His "Requiem for a Party Girl", a 1967 CBC commission which received its first public performance at the *Vancouver Festival* on Aug. 4th, is to receive a *Fromm Foundation Award, 1968*. Schaffer has also just received a coveted *Koussevitzky* commission for 1969

□ The above were pictured at the *Eighth Annual Mariposa Folk Festival* which took place on *Centre Island, Toronto*, from Aug. 9 to 11. This year's festival was an outstanding success and attracted singers and dancers from all over the U.S. and Canada.

NEWSLETTER

GREETINGS:

A year ago BMI Canada supplanted its various earlier publications and program aids into one new format, *The Music Scene*. This issue marks the start of the combined magazine's second year and the 243rd issue of this newsletter.

We've appreciated the many kind comments that have come to us regarding *The Music Scene* and its contents. Graciously we want to acknowledge and thank those throughout the world who have honoured us and Canadian music by quoting or reprinting items about Canada's composers and their music and activities, and further spreading knowledge of Canada and its music.

Our thanks are also extended to the many interested people here and abroad who asked to be added to the mailing list to regularly receive the French or English editions of our magazine. If you are sharing your copies with others send us their names and addresses and we will be pleased to add them to our mailing list.

We also want to acknowledge and thank those interested and busy contributors who have provided the many fine articles, biographies and news items that have made the passing issues of *The Music Scene* truly newsworthy and interesting. Space limitations have prevented us from including more of these in each issue. We hope to increase the size of *The Music Scene* during its second year so that more Canadian articles, biographies and news may be put in the hands of interested readers.

If there are topics and subjects of particular interest to you, please let us have your suggestions about them. It is our hope and intention to make *The Music Scene* as informative as possible and we want to make sure that its contents convey to the world the many worlds of music emanating from Canada and BMI Canada's composers and publishers.

Once again it is September and time to remind you that October is International Country Music Month when the whole world gives recognition to the basic popular music of North America.

It was Canada's participation in the project since its inception that made it international in concept and practice, and which provided the original springboard to worldwide acceptance of this important project initiated and sponsored by the Country Music Association.

As our continuing part in fostering Canada's participation in this important annual event we salute Canada's Country Music elsewhere in this issue of *The Music Scene*.

Future issues will highlight other facets of Canadian music so that you can be assured that Canada's music and musicmakers continue to be properly presented to the world in *The Music Scene*.

Cordially,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

For 19-year-old **NICK BOHONOS** of Montreal, songwriting is a hobby that he will never regret taking up. In his very first effort he collaborated with **JOHN PETERS** in a novelty song titled "Foot-see". Footsee is the newest and hottest toy craze on the 'small-fry' scene today. This song has been recorded by The Chosen Few and released in Canada and the U.S. and from all indications it will be one of the big hits of the year.

KEN CARTY is lead guitarist with the popular group The 5 Shy which toured the Maritime provinces this summer, giving 28 performances in 4 weeks. They have also played concert dates, coffee-houses and teen dances all through the Toronto area, which is home base for the boys, and will be featured again this year at the Canadian National Exhibition where the group received so much attention a year ago. The 5 Shy record for Columbia, and their current release includes one of Ken's songs "Try To Be Happy."

Writer **SANDY CRAWLEY** has had several of his compositions published by a local Ottawa firm.

Artist-composer **ROBERT DUVAL** of Montreal has adopted the rhythm and blues style in his latest recording on the Franco-Elite label of his own original compositions, "Laissez-Moi Tranquille" and "Pas Plus Longtemps."

21-year-old **CHERYL BOON** whose home is in Edmonton was pleased to learn that her song "How Will I Know" was chosen for the finals of this year's CBC song contest. Cheryl's dad is also a songwriter.

After 10 years on the sales staff of Columbia Records in Toronto, **RICHARD ZURBA** recently moved to Winnipeg where he now runs a record shop and music store.

Toronto college student **ANTHONY KOSINEC** is a musician, in addition to trying his hand at songwriting.

DONALD HAY and **RALPH LUCAS** are two young Montrealers whose songs have been picked up by a local publisher.

TONY WHITE of Edmonton has had some of his material published through one of the leading U.S. firms, and has cut two sides for the Remlap label with his group The Tony White Trio Plus Two.

This past spring **RUSSELL KEARNS** moved to Vancouver from Montreal where for the past 20 years he has gained wide experience in the music field as a writer, arranger and musician. As a performer, he has played lead trumpet and piano with both dance and military bands. One of his earlier compositions was published in Europe, and more recently he had one of his songs chosen for the finals of the *CBC Song Market '68*.

RON CARLTON of St. Laurent, P.Q. was very happy to learn RCA Victor recorded and released his song "Count-down To Heartache."

A versatile musician who plays piano, organ, guitar, bass, trumpet and vibes, **JOHN HEWSON** was formerly with the folk team of Peter and Sunny. He wrote the theme music for a movie short recently exported to India.

MADELYN KEAY and **JACK KYLE** collaborated on a song while they were both working for a Victoria, B.C. radio station a number of years ago. Only recently Madelyn decided to enter it in the CBC contest, and much to their surprise it was named as one of the finalists. Geographically they are now widely separated as Jack is with a station in New Westminster, British Columbia, and Madelyn is church organist and choir director in Liverpool, Nova Scotia.

Originally from Vancouver, B.C. where he produced musical revues, singer **ED WHITING** is now living in Toronto where he has appeared many times on TV and radio as well as filling successful engagements in local clubs.

NORMAN BUCKLEY is a writer from St. John, New Brunswick, who hopes to make a name for himself in the country music field in the near future.

JOSEPH GANNON of Winnipeg is another finalist in the recent CBC song contest. He was very proud to hear his song aired for the first time early in

August, although the season was a little untimely for "The Christmas Sound".

A very interesting composition co-written by **GAETAN LAVIOLETTE** and **YANNAKIS PANTIS**, titled "Les Musiciens Du Nouvel Age" was recently released on Polydor Records.

Pianist and singer **DAVE WARRACK** has been entertaining at one of Toronto's smart supper clubs for the past few months. A University of Toronto student, he will be completing his Masters degree in composition this year, having studied also at the Berklee School of Music in Boston. Dave has produced many University shows and has written musical comedies. He hopes to do more of this as it is his first love in the field of writing.

Bass player **GLEN MILLER**, drummer **ROSS TURNEY** and lead vocalist **HOWARD VICKBERG** are all members of The Collectors, the latest teen-age rage on the West Coast. This spring they made a trip to Los Angeles where they were signed to a recording contract with Warner Brothers. While in that area they did a highly successful 4 month personal appearance tour and cut their 2nd LP. The Collectors have been seen on the CBC summer variety show *Where It's At* originating from Vancouver where the boys make their home, and where they did 'standing-room-only' business at the local clubs this summer.

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along
city streets
in overalls
and
high heeled
boots."**



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