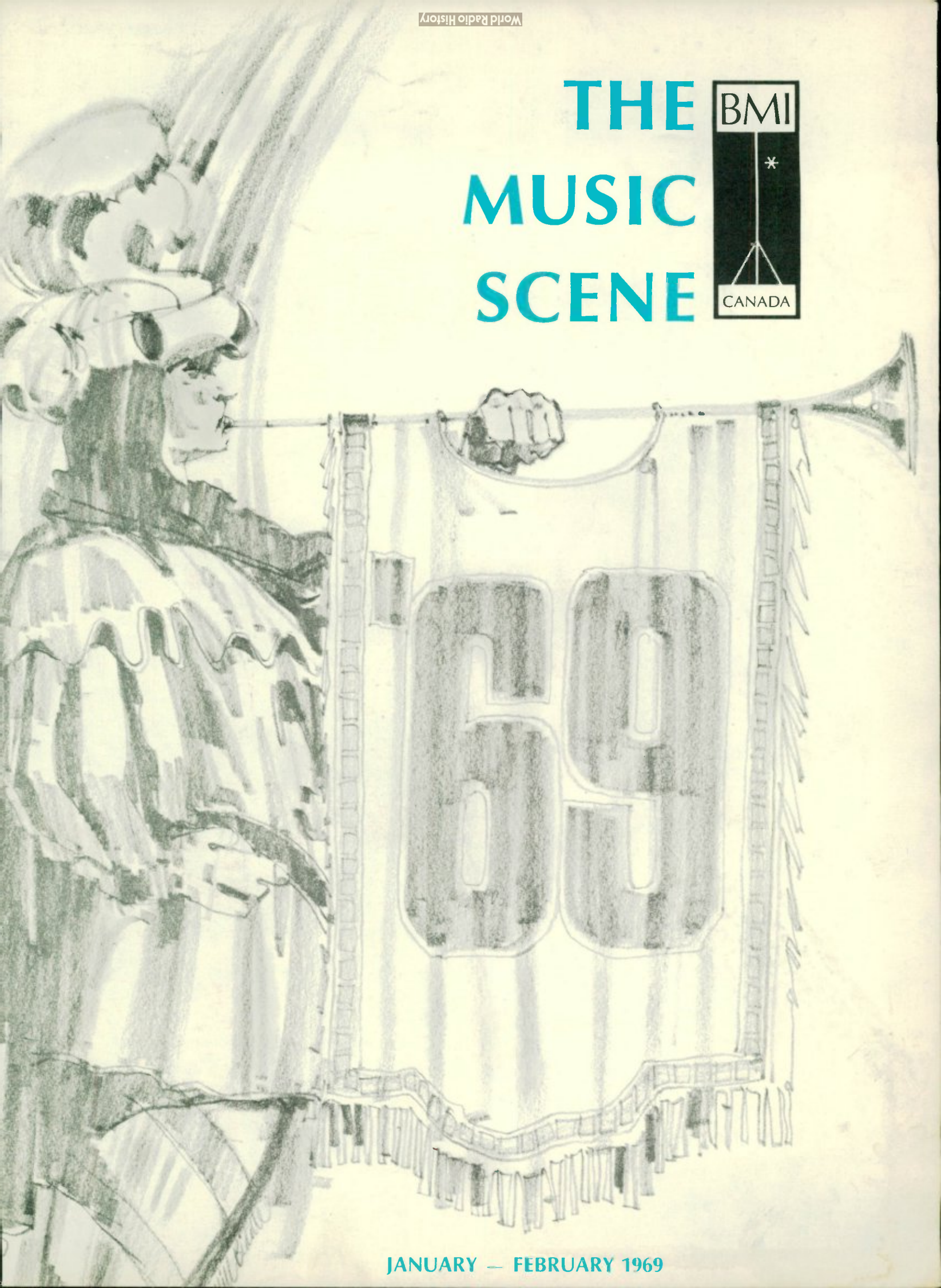


THE MUSIC SCENE



JANUARY — FEBRUARY 1969



The 120 voice girls' choir of St. Rose of Lima School, Scarborough, Ontario, which recorded the album "Christmas Is My Love", issued on the Stone label. Selling for \$4.98 — the record in a jacket cover with a Harold Town print that can be removed for framing — has had phenomenal Christmas sales, all the proceeds of which are going to the Canadian Save the Children Fund. In addition to several traditional carols, the album contains four original tunes by **JOHN DE NOTTBECK** and **GRAEME BOX**, "Candy World", "Ten Days Till Christmas", "A Dream, A Wish And A Prayer", and "A Tune In Christmas Time". The title tune was written by Dr. Keith Box and Graeme Box.

THE MUSIC SCENE



JANUARY-FEBRUARY

No. 245

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MUSIC IN EDUCATION

University of Moncton

For the first time in its short life as the Arts Faculty on the campus of the University of Moncton, the old Université Saint-Joseph of Memramcook is in a position this year to offer through its Department of Music both a Bachelor of Arts degree with major in music, and a Bachelor of Music Education. This achievement has been made possible by the tireless efforts of Rev. Neil Michaud, c.s.c. head of the actual Department of Music, who in the following quotations, points out the function the art of music should play in our maritime universities:

'We have a definite need of qualified music educators . . . Our population and economic situation does not warrant too many schools of music. Our gifted musicians should take advantage of the better and larger schools of music . . . But there is no reason why our maritime universities do not offer very solid music education courses. As a remote preparation to this situation, a sound B.A. with music major should be offered by our own universities.'

Not only does the music program at the University of Moncton fulfill Father Michaud's dream, but it is an enlightened and practical answer to the following situation, as described by the various maritime university and Department of Education personnel, in the report on music education in the Atlantic Provinces, submitted to the Association of Atlantic Universities, February 4, 1967:

1. There is a grave shortage of qualified music teachers on the elementary and secondary school levels in all four provinces.
2. Four universities have established active programs in music: Mount Allison, Acadia, St. Francis Xavier and the University of Moncton. (A major program was initiated at Mount St. Vincent in the year 1967-68.)
3. All universities in the Atlantic region recognize the needs of the area and all but the University of New Brunswick appear to have plans to fill these needs.

by Dr. Gaston G. Allaire

4. There is a trend towards the Bachelor of Arts with major in music as the basic offering of the universities in the field of music.
5. Where a second degree is to be offered by a music department the trend is to offer the Bachelor of Music education as a one year course following the B.A. with a music major.
6. The Bachelor of Music degree is disappearing in most institutions where it was once offered.
7. Almost all the Atlantic Provinces' universities recognize their responsibilities towards the upgrading of music teaching in the schools and are attempting to meet this responsibility with the degree in music education.
8. At the present time the universities do not appear to be influencing the music in the schools to any appreciable extent.

It is highly significant that some of the conclusions reached by Father Michaud, meet the conclusions reached by the report of the Rioux commission on the arts in Quebec, which was made public in September 1968. In effect, the Rioux Commission deplores the administrative and pedagogical overlapping brought about by the proliferation of music conservatories, departments of music, schools of fine arts, etc. . . . It recommends that the laws instituting specialized establishments of learning such as music conservatories, schools of fine arts, and drama schools, be repealed, and that such establishments be integrated in the collegiate and university educative structures administered by public corporations. Throughout its report the commission is concerned with the training of teachers for the arts and music . . . in one chapter it discusses the artistic formation of the teachers of tomorrow, in another it is preoccupied with the training of the teachers specializing in the arts and in music.

The independent music conservatory and the independent school of fine arts are European-like institutions that have become an anachronism in modern North

America. In the U.S.A., already, such a world renowned music conservatory as the Eastman School of Music, has become part of the University of Rochester, sharing the same richly endowed and furnished Sibley Library. The music conservatories of the past could turn out virtuosos but they failed in preparing adequate teachers of music for the primary and secondary levels of the public school system; too often they produced technicians rather than humanists. Therefore, at the University of Moncton, the thinking is that a school of music supported by public funds, whether it be called a conservatory or something else, should be part of the campus of a university, and that virtuosity can be achieved in an academic surrounding just as well as in a conservatory located above a bus terminal or next door to a tavern. At least in the former case, there are chances that some of the ambient culture will rub into the education of the future virtuoso.

A university campus, moreover, offers the proximity of departments of education and psychology which are needed for the establishment of a program for the training of primary and secondary school music teachers.

The University of Moncton was founded to meet the needs of the Acadian population of French language for higher education. The Acadian society has a very rich musical folklore, it is gifted for music and the university's efforts are in keeping with its duty to establish a music program covering the varied musical needs of that society. Its music program was outlined to satisfy firstly, the non-music major who wishes to have some musical experience: band, choruses, brass ensemble, woodwind ensemble, jazz band, optional elementary theory, optional piano lessons for first year students of the Arts faculty; secondly, the music major who wishes to receive a solid academic background in addition to intensive training in music; thirdly, the prospective music teacher in the French public school system, who must meet the academic and musical requirements of the Ministry of Education of New Brunswick. ♣

Gaston G. Allaire, B.M., M.A., Ph.D., is Professor of Music at the University of Moncton.



University of Moncton Instrumental Group Ensemble conducted by Donald Droches.

R. A. Cochrane

CANADIAN OPERA COMPANY

by Ev Crandell

In Louis Riel's maddest hallucination he probably never envisioned himself standing on-stage at the O'Keefe Centre belting out arias, surrounded by sets of intoxicating visual flair and introduced by electronic sounds as stimulating and emotional as the songs of his Métis followers. But there he was — part of the 1968 opera season at O'Keefe Centre where the Canadian Opera Company launched its 20th year with good box office, acclaim from the critics, the inclusion of the Toronto Symphony Orchestra for the first time, and a \$1 million budget.

The nucleus of the C.O.C. appeared first in 1946 when students of the Royal Conservatory's Opera School headed by Dr. Arnold Walter, performed operatic excerpts before 500 people in Hart House Theatre.

In 1948 Herman Geiger-Torel, with an established reputation as actor, director of films, lecturer and conductor was recruited from Rio de Janeiro to tutor and discipline the Company as Stage Director. Then the first Opera Festival was presented in 1950 — a highly successful eight-day run at Toronto's Royal Alexandra Theatre.

By 1954 the Company had become fully professional, and in 1959 was completely re-organized under its present name with Dr. Torel emerging as General Director. Under his firm guidance the C.O.C. has matured from a neophyte opera festival company with an anaemic following of 15,000 devotees to the thoroughly seasoned organization of 1969 which commands audiences of 70,000 to 80,000 every season. This has been accomplished by hard work, dedication, hard work, increased funds and more hard work—from Dr. Torel, his assistant Ernest Adams, Musical Adviser Ernesto Barbini, down to the junior choristers, and latterly with the help of Stage Directors Leon Major and Constance Fisher, and Administrator Ehrhard Nowak.

Still the members strive toward excellence, working hours that labour unions tolerate only in theatre to create the best

possible dramatic and scenic productions. Last year some of them worked up to 120 hours a week trying to whip six productions into shape for a very short season. A little more money from government coffers would make realization of supremacy more than the dream which has kept Dr. Torel from accepting an offer from New York's Met. More money would also enable the Company to extend its season beyond the present four weeks.

The C.O.C. now enjoys a respected reputation outside of Canada. Witness the remarks of foreign critics who saw Centennial year performances; Alexander Fried, writing in the *San Francisco Examiner*, 'Toronto's Canadian Opera Company struck me as a vital, sound institution with great achievement to its credit already'. In Germany's *Opernwelt* Hans Otto Spingel wrote, 'Geiger-Torel has created an artistic organization which measures up to international standards'.



Connie Fisher

Dr. Torel has deliberately developed an ensemble company instead of the usual star system, for international principals demand \$4,000 to \$8,000 per performance and would not be available for the lengthy stage rehearsal time necessary to the C.O.C.'s style.

With the exception of New York's City Center and Metropolitan, Chicago, San Francisco and Toronto, opera companies in North America lack staging integrity. In Germany emphasis is placed on settings and dramatization. In Italy the voice still reigns supreme and audiences tend to ignore sets and ensemble, awaiting that thrilling note, oblivious to the old-style histrionics. Singers in North America and parts of Europe are becoming involved with complete production quality as well as voice.

Dr. Torel would like to present more creations by contemporary composers but simply cannot afford to commission them. Even production of a new opera commissioned by another source is scarcely within his financial range. Only



Herman Geiger-Torel

with the help of the Canada Council, the Ontario Council for the Arts and the Centennial Commission was the Company able to integrate three new operas into the programs of the last two seasons . . . in 1966 HEALEY WILLAN'S *Deirdre*, and in 1967 they risked presentation of two new operas . . . HARRY SOMERS' controversial musical drama *Louis Riel* and Raymond Pannell's *The Luck of Ginger Coffee*. *Louis Riel's* disputatious libretto and atonal score drew enthusiastic response from Canadians in its Centennial initiation and last year's success has re-affirmed its position.

Operatic compositions by modern composers are dramatically more authentic than opera in the old tradition but traditionalist audiences are hard to woo from the old form. There is a reluctance to familiarize themselves with the contemporary. For example, four years ago the C.O.C. inserted 40,000 questionnaires in house programs asking, among other things, what opera fans would like the Company to program. In a ten percent response the most requested performance was tired old *Trovatore*. No one asked for a new Canadian opera . . . and only a few showed interest in modern European operas.

A few hopeful scores are submitted to the C.O.C. each year, mostly by part-time composers. When the Company receives one which shows potential, it is meticulously scrutinized by professional librettists, conductors and singers, and following the assessment a thorough constructive criticism is rendered. Seldom do the aspiring Verdis, Wagners or

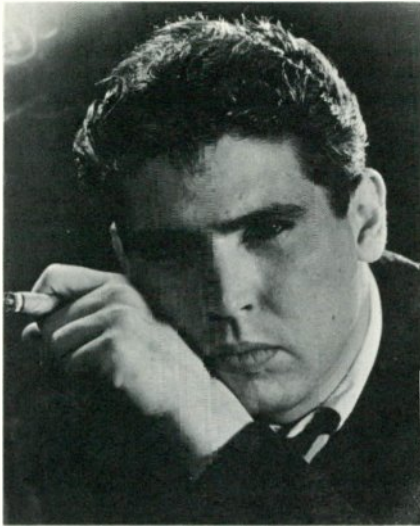


Ernesto Barbini



Ernest Adams

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Leon Major

Mozarts act upon suggestions . . . perhaps because their initial creativity has left them bankrupt, no one knows . . . but the hard facts are that a regular flow of new operas are premiered on the American circuit every year. Few survive.

Are there Canadian composers who show potential in the field of contemporary opera? 'Yes', says Ernest Adams, 'Some of Canada's serious composers . . . that is composers who earn a living writing orchestral works, music for film, television, etc., have great potential . . . they could and would create proficiently . . . if there was enough money to commission them . . . and money for the C.O.C. to present their works. Most serious composers dream of constructing an opera for artistic satisfaction and prestige . . . there is certainly very little other remuneration?'

The C.O.C.'s ultimate dream is to produce at least one new work each season. This at present happens only in Europe—for instance in Brussels eight new operas are christened each year, perhaps due to the youthful consistency of their audiences. No one seems to know which came first in Brussels . . . whether youth petitioned for the avant-garde . . . or the avant-garde was used as a vehicle to attract the young, but it is evidence of the growing conflict in opera between the two factions, the traditionalist and the experimenter.

Mr. Adams' belief is that contemporary opera in Canada will cultivate interest in the young only after they have been introduced to the venerable foundation of opera itself.

Therefore the C.O.C. in conjunction with the National Ballet and the Toronto Children's Theatre took part in a worthy and practical plan in 1967 to initiate the very young to the performing arts. Under the sponsorship of "The Prologue to the Arts" operated by a group of interested women, \$1,000 packages of opera, ballet and drama were offered to Metro Toronto schools. The program is designed for Grades 6, 7 and 8, and school boards have the option of dividing the package so that the maximum number of schools may be reached. The first year saw thirty performances by each group. In 1968 this was doubled, and seventy to ninety presentations are expected for 1969, plus a three-week tour to schools throughout Ontario.

These attempts to cultivate fledgeling interest receive encouraging response. After performances the singers, in full regalia, answer perceptive questions from the children; building a solid rapport with their future audiences. Missionary work such as this will also create more demand for the performing arts in the future.

The C.O.C. also maintains a touring company of thirty-five artists whose qualifications include stamina, a sense of humour and inventiveness. These characteristics help when they are confronted by the unexpected . . . arriving at a theatre to find no stage and having to put tables together so that the performance is nervously presented on shaky legs . . . enduring the embarrassment of an inebriated piano mover who commandeers the instrument during intermissions to tinkle out his incompetence to an amazed audience . . . doing two-a-night (almost unheard of in opera) because a previous performance was snowed out . . . or being stranded by the notorious irregularity of the 'Newfie Bullet' . . . just a few of the road-show pitfalls that cause the butterflies to do a step dance in the stomach.

This durable troupe did two tours each year wherever sponsors could be found in Western and Eastern Canada and in the bordering states of the U.S., until 1964. In that year they began their alternate schedule—West one year and East the next. While the tour has been shortened this season to nine weeks in the West, it is still an endurance test of leg-cramping bus rides and an ulcer-producing tight schedule to reach a variety of school auditoriums, civic centres and other theatrical houses of varying acoustical fidelity. Many of their audiences are

not opera-oriented and have never even seen live theatre, but their enthusiasm is rejuvenating to singers who have travelled 300 to 400 miles between shows.

There is a double purpose to the tours — they not only initiate small locales to the opera but they also provide exposure for the proselyte vocalist in minor roles away from the caustic critics. Major roles are, of course, performed by experienced artists. Until this season their only accompaniment was a single piano, except in four or five cities where the local symphony was implemented. This year they are able to include their own orchestra thanks to an extra grant from the Canada Council.

The Company's major singers are recruited from all over the world — many are Canadians who have established international reputations. Graduates of the Opera School often begin their careers performing secondary roles with the Company, while the chorus uses some of the School's advanced undergraduates. Among the C.O.C.'s illustrious alumni are Teresa Stratas who went from the Company to New York's Metropolitan and Jon Vickers, to the Met via Covent Garden. Others equally well-known, some of whom still sing with the C.O.C. are Bernard Turgeon, Victor Braun, Heather Thomson, Jan Rubes and Jeanette Zarout . . . and Bob Goulet once performed with the Company.

About Canadian audiences—Dr. Torel and Mr. Adams abhor their tendency toward unwarranted or badly placed applause. Unsophisticated? 'Perhaps', says Mr. Adams 'but the same thing happens with the pseudo-sophisticates who fill the Met — let a tenor knock off a B Natural and the audience goes wild.'

About Canadian critics . . . Mr. Adams feels they are harsh in their comments on singers, some are brutal and unfair, inclined to be negative and lack understanding of the dramatic aspects of opera. Critics from England, the U.S. and Germany who reviewed the C.O.C.'s Centennial season were appalled at the poor quality of some of the Canadian reviews.

Facing today's competition of musical electricricker and the resurgence of live theatre, the C.O.C. has responded to the challenge by increasing their audience with provocative production and daring experimentation. The Opera is not dead or dying as some people would believe . . . it is alive and living in Canada. ♣

Ev Crandell is a freelance writer and runs her own P.R. business.



Deirdre: Music, HEALEY WILLAN; Libretto, John Coulter; Sets, Lawrence Schafer and Costumes, William Lord.

Alex Gray

MODERN DANCING IN CANADA

by Jeanne Renaud

It is difficult to approach the subject of modern dancing in Canada. Communication on this matter is just about non-existent between the various dance companies and no magazine or specialized newspaper is published on the subject.

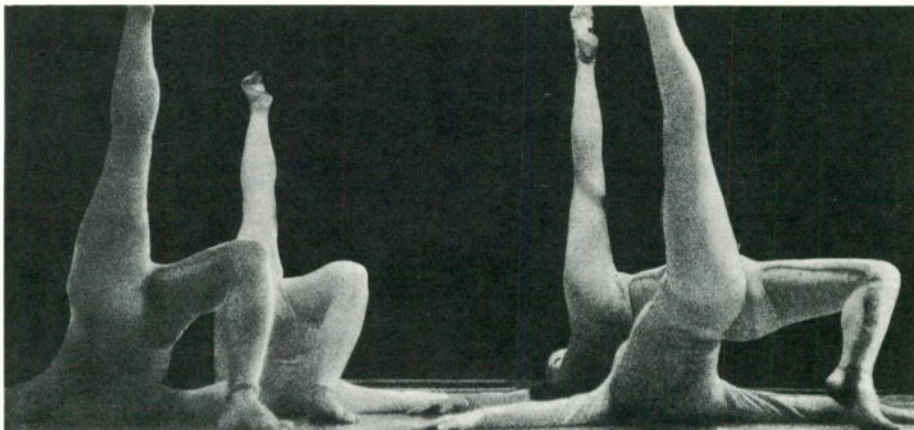
There are a few groups, admittedly, but their structure is so weak that they can hardly be considered as permanent. I am well acquainted with the situation and it is extremely difficult. In order to survive, modern dancing needs a miracle. This miracle can, and sometimes does, take place, but only when composers, painters and sculptors etc. all come together and achieve an atmosphere of total collaboration.

There are several so called dance schools whose working methods only consists of attempting to illustrate the music by an emotional, analogical or expressive mood. These methods seem to be out of date and, in fact, retrograde. Let us consider, however, the choreographers who, for the past fifteen years, have brought a new look to dancing. In the United States for instance, there are the Paul Taylors and Merce Cunninghams who, through their personalities bring us a typically American expression, in the truest meaning of the word. Within a style that asserts itself more and more, they have developed an entirely new look in their rhythm and their technique.

Outside this small world of modern dance in the United States, little is being done. Sometimes, a classical ballet company commissions a composer to write a work. To me, the results do not always seem to be convincing. The dancer should not improvise simply because the music is modern, or vice versa. It is a long and exacting labour and dancers must assimilate the new concepts in order to express them with assurance. I believe that composers are confronted with the same problems and I appreciate their multiple difficulties in finding adequate interpreters who can portray what they, the composers, wish to say.

It seems to me to be urgent and essential that an adequate eclectic, or varied, educational system be devised in the conservatories and universities which will allow young students to choose the course in which they can express themselves more fluently.

With co-operation, the various artistic disciplines are integrated. This integration is developed at the time when the basic conception within the created work is being felt by all its contributors. Its unity is revealed in its ultimate form. Experience follows the same pattern; it, the work, completes itself through structure, while each part remains independent, therefore, it is no longer a question of illustrating one art form with another. As soon as this 'adventure of creation' is understood, I believe there is evolution.



The following is an example of the type of evolution to which I refer. In the summer of 1967, the Youth Pavilion at Expo commissioned me to prepare a show for the following September. I asked the composer, **SERGE GARANT** if he would be interested. He accepted with pleasure, but as time was short, we decided to work independently with a definite structure in mind and to a predetermined plan. In due course, we faced each other with our efforts. They were created one for the other and one without the other — the work divided into ten parts is called "Phrases I". Later on, I had the privilege of hearing it, without the dancing, and what a beautiful creation it is! The same kind of experience can be achieved with painters, sculptors and others. For example, the settings of Françoise Sullivan, Lise Gervaise, Mariette Rousseau-Vermette, etc. — who contributed the decor for the plays and performances of the Groupe de la Place Royale. Each artistic contribution, be it a piece of sculptor or a painting, can be used separately.

Clive Barnes writing in the *New York Times*, in an article entitled "The Painter and The Dance", expressed a wish for closer collaboration between artists. This co-operation has always been considered as essential by the Group de la Place Royale. Such co-operation exists with composers like **GILLES TREMBLAY**, **SERGE GARANT**, Bruce Mather, **HARRY SOMERS**, and Guy Lachapelle and I hope that this is only the beginning. Thanks to the Canada Council, this integration was made possible in the past and it must remain and be developed in the future. Happily, the public is displaying more and more interest in this type of presentation.

I would suggest to the younger dance companies of Canada that they invite the co-operation and participation of artists in this type of experiment. They would thereby provide an enrichment to the contemporary environment by putting in positive form the combined efforts of everyone involved in this joint research.

The experience we have had at the Theatre Port Royal, Place des Arts, once more supports the belief — which I have had for several years — that there is an ever increasing, and more involved, audience ready to participate in our experience. ♣

Jeanne Renaud is President and Director of Le Groupe de la Place Royale, Montreal.



"Vers L'Azur des Lyres"



"Per-O-Delic"



"Mimaroglu"

Susanne Swibold



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PHIL NIMMONS

by Ev Crandell

A considerable time gap separates the nine-year old Vancouverite who exchanged music lessons for a dental debt owed to his father and the seasoned professional who soothes old Massey Hall, Toronto, with cool Nimmons originals in 1969 — 35 years to be exact. In that period Phil Nimmons has emerged as one of Canada's top clarinetists and jazz composers. Perhaps the most unusual aspect of this evolution is that it was accomplished without the jazzman's usual exposure in the nightclub and lounge circuit.

This is not the gap with which he is concerned, however, for he has already crammed these years with successes that range from scholarships to New York's Julliard School of Music and the Royal Conservatory, Toronto, through to *Jazz At The Symphony* concerts.

Phil's concern, is the near void which is apparent in training facilities for instrumentalists and composers in Canada's popular music field. He tried to fill it himself in 1958 when, with Oscar Peterson, Ray Brown and ED THIGPEN, the Advanced School of Contemporary Music was formed. The concept was to have students exposed to professional influence in a playing situation, a function formerly provided by the big band, and according to Phil, a crucial experience for any novice who hopes to develop a musical career. It folded when they found it impossible to combine the role of working musician with that of teacher and still perform responsibly in a creative capacity.

Although solidly grounded in classics, jazz is Phil's forte and first love — he likes the scope it provides for improvisation, and the happy intimate rapport with

an audience. Since the demise of the school he answers the musical inquiries of today's youth in his lectures and concerts delivered at the secondary and post-secondary educational levels. Recent appearances were made at Western, York and Lakehead universities, and at the University of New Brunswick. At some of these schools he tapes segments for the *Jazz Canadian* shows.

The students' response confirms his belief that young people are interested in more than just guitars. They question him vigorously, become involved intently, and respond to both his sound and his colourful dialogue in jazz. Phil's hope is that these forums will build student interest in his own group and in live music generally. He sees a jazz structure beneath the cacaphony of the current rock and roll frenzy and hopes by exposing youth to his ideas he will encourage them to investigate music of all types.

Nimmons and Nine, his present group, originated in 1953 when he and some instrumentalist friends held swinging soires to explore 'the freedom of the jam session.' It integrated some of Canada's top musicians into an harmonious unit that inevitably became an institution. Six of the original members are still with the band, which currently consists of Jerry Toth, Rick Wilkins, Jack Talyor, Eric Traugott, Dutch Watanabe, Vic Centro, Ed Bickert, Murray Lauder and Ron Rully.

The inventive dexterity of Nimmons and Nine has enjoyed diverse and distinguished exposure — CBC-TV Jazz and Variety shows, a weekly radio program, Canadian Armed Forces entertainment tours, City Hall summer concerts and on CBC Radio's *Jazz Canadian* series.

The group has, from its inception, featured Phil's own compositions. Even before his extensive studies, he was composing for radio in Vancouver, and since that time he has honed his talent to a keen edge. Prior to the formation of Nimmons N' Nine, Phil earned his living composing and arranging mainly for CBC Television and Radio documentaries and drama. He is still a regular composer and arranger for radio, in particular for *CBC Tuesday Night*, for which he recently wrote and arranged the music for *The Fantastic Emperor*.

He never writes to a title — the music initiates the tag, with many compositions constructed to feature the mastery of each member of the group. The joy he experiences in music is well expressed in the title "Just Fun, Just Us, Just Kicks" from "Strictly Nimmons" recorded for RCA. Other discs on the RCA label include "Take Ten", and "Mary Poppins Swings". He has also recorded on the Verve label.

Phil is self-hypercritical; striving for elusive perfection — a last-minute composer usually having to press to meet a deadline. His creativity is sometimes stimulated by personal upheaval, for example: the hectic moving of his home to his present location in Thornhill was followed by five compositions in five weeks.

He gives a big 'thank you' to the CBC and a 'no thanks' to Toronto critics. 'The CBC', says Phil, 'is responsible for cultivating a great deal of Canadian talent in a variety of fields. The critics are too negative . . . frequently putting down a performer on the basis of an idiosyncrasy in movement or attire, rather than fulfilling their function of analysing talent and potential.'

Probably the single largest impediment to a Canadian composer-musician's success is the lethargic condition of promotion in the recording field, says Phil. It is practically non-existent. He finds this particularly abrasive for he has stayed in Canada because he feels a responsibility to work with younger people, knowing that if all the talent were to emigrate, chasing higher American salaries, the novice would find an even more barren environment for instruction and encouragement than already exists. Also money is not an integral part of Phil's philosophy.

His greatest influences were provided by Benny Goodman and Buddy De-Franco, a breed fast disappearing, the type of instrumentalist who can only mature in a motivational milieu.

The solution is not simple in Phil's view but he thinks the people who control talent outlets, and who are always crying about the lack of local artistic competence, should be prepared to gamble on exposing unknown performers who show promise — with some economic support from the government, perhaps.

If you really want to hear a discordant sound just ask Phil if jazz is dead or dying. 'No', he says, 'and not likely'. He feels it will emerge again, 'the front-runner as it was in the forties, probably wearing a new face and combining a lot of sounds.' What worries him is where will future instrumentalists apprentice? 🍀

ROBERT TURNER

by Peter Garvie

Robert Turner is rather a shy, slow-spoken man and not one, you would think, likely to influence a large public. What contemporary composer in Canada does? But for sixteen years he was in charge of the programs for the CBC Vancouver Chamber Orchestra, and week by week that ensemble introduced radio listeners to an enormous range of music, old and new. We heard baroque theatre music and unfamiliar Haydn Symphonies and just a representation of the contemporary scene, which meant neglected conservatives as well as the avant-garde. Turner's trust in the open mindedness of his listeners was not always shared by some CBC officials, yet over the years he quietly maintained the most consistently interesting musical series the CBC has offered.

Last fall, (1968), Turner moved from the CBC in Vancouver to Acadia University, Nova Scotia. I do not imagine, however, that his change of role from producer to professor will much affect his work as a composer. He has written steadily, though not prolifically, and mainly on commission: some thirty works in twenty years. The earliest he acknowledges is the "First String Quartet" of 1949, when it was heard at Tanglewood under the aegis of Aaron Copland. He was born in Montreal on June 6th, 1920, and his doctorate is from McGill. He worked with Messiaen at Tanglewood, and studied with Gordon Jacob, Herbert Howells and Roy Harris. It would be difficult to point to any of these teachers' influence as significant in his mature style. Turner has proceeded in his own way through a series of works that includes a one-act opera, other dramatic music, orchestral and chamber works, songs and choral pieces.

His undoctrinaire openness of response seems to me to be the key to his work. His music is not written to illustrate a thesis. He simply brings his resources as a composer to the problems set by a particular piece, and the problems are human as well as technical. This means that he has been able to compose attractive and popular pieces like the overture "Opening Night", or the concertino for jazz ensemble, "Robbin's Round", as naturally as his "Symphony for Strings" or his thoughtful chamber works. He has not had to write below his style for the one or screw it up to rhetoric for the other. There is a danger in being a composer of this kind: that a distinct, individual profile may not always show, that the commitment may seem looser than the craftsmanship. This is remarkably consistent in Turner's music, but sometimes I feel I would like more urgency and pressure as well as the skill and care.

The radio opera, *The Brideship*, seemed to me badly hampered by its libretto, and the lack of convincing dramatic tensions there was felt in the



Robt. C. Ragsdale Ltd.

music. On the other hand, *The Third Day*, another commission for broadcasting, is extraordinarily moving and direct. This is an Easter play (Mediaeval and renaissance texts arranged by Peter Haworth), and the acted scenes are linked, set off and commented upon by Turner's music. It has grandeur as well as lyricism and the total effect is of a drama contained within a grave, yet tender ritual. It communicates immediately about events and their influence, as it must, but the residue of feeling it leaves is much more private.

The most immediately available of Turner's works are three from the years 1959-60, recorded by CBC and issued by RCA Victor: the "Symphony for Strings" (CC/CCS 1008), "Variations and Toccata" (CC/CCS 1009), and "Six Voluntaries for Organ" (CC/CCS 1020). All are representative of his best work. The first quality one notices, apart from the fact that they are conservative in style in terms of currently fashionable noises, is their sense of texture. The complexities and climaxes of the symphony all come through in the string writing. The ten wind and string soloists of the "Variations and Toccata" are grouped subtly in various ways. The organ in the voluntaries is approached as an instrument that need not sound either sanctimoniously traditional or freakishly different. Next, I think, one is aware that Turner can move easily from one mode of feeling to another: these works do not have to become narrow in order to maintain their equilibrium. The variations dissolve easily into the lighter touch of the toccata. The allegretto of the symphony, placed between two much longer and weightier movements, relieves their tone without seeming unworthy of it. The last voluntary is a capriccio, yet it does not become trivial in its agility. Finally, the listener becomes aware that this music is as much human experience as sound, that nothing is done for effect, and that the style and the content are separable.

It is a pity that none of the vocal music is recorded. An LP of *The Third Day* (music in the dramatic context) would be most welcome. I would also like to have the setting of "The Phoenix and the Turtle" for mezzo-soprano and eight instruments, commissioned for the Shakespeare Quadricentennial in 1964. This seems at first a much more 'modern' work than some others, but I am sure its particular texture is Turner's true and appropriate response to the poem, not in any sense a hope to be found fashionable. The texture matches beautifully the compressed, enigmatic words. It does not cushion the voice, but decorates and echoes it, 'Two distincts, division none' with its spare, linear progress, its reminiscences of birds and bells, its silences. The vocal writing also manages, in an uncanny way, to be lyrical while declamatory even when closer to speech than to song. The whole effect of this predominantly slow and quiet piece, in which every note, every pause counts, is most moving.

Robert Turner's output is thoughtful and distinguished. His music has no dogmatic allegiance (he uses serial techniques freely when it suits him), but nourishes its roots in human experience and its power to communicate directly. It can be gay, without being slick, and deeply felt without losing balance and clarity. These are considerable gifts. Perhaps we still await from him that one big work of intense conviction and character that concentrates these gifts in a way that will both sum up and extend what he has accomplished to date. Nothing is likely to hurry it into being, nor can we predict what it will be like. That we hope for it is a measure of Turner's quiet integrity as a composer. His route is his own. We had better learn to be as patient as he is. ★

Mr. Garvie is Director of The School of Fine Arts, University of Victoria, British Columbia.

RANDY BACHMAN

by Chad Allan

Randy Charles Bachman, as many people involved in music are aware, is the lead guitarist for that well-known Winnipeg rock group The Guess Who. I have known him for many years and, therefore, a biography on him will also be somewhat of a history of our acquaintance.

Randy was born in Winnipeg and spent most of his younger years in and around West Kildonan, which is a suburb of that city. He is 25 years old and has a beautiful wife Lorayne, who just a few weeks ago, presented Randy with their first baby—a bouncing boy called Talmadge, whom, no doubt, will be encouraged toward a musical career also. Randy has three musically inclined younger brothers who look to him for aid and encouragement.

I first became aware of Mr. Bachman's talents a long time ago (it's at least ten years,) when I heard him perform live on a local radio station with a group which was then known as the Velvetones. He played for a number of other groups, also, in those formative days, when money was scarce, and when approached to do a radio show . . . it was an honour . . . and in addition he got well paid for it!

At about this point, I began thinking about assembling a rock and roll group. Wishing, of course, to procure the best guitarist possible, at that time, I decided to investigate Randy's musical prowess on a tip that he could be viewed whilst performing with a group called the Jurymen with Gary A. Cooper the featured

vocalist. Needless to say, Randy eventually joined forces with me and with his knack of quickly gaining insight into the intricacies of guitar playing, a talent probably sparked by his many years of violin lessons as a boy, he became a positive asset to our group—the group which was later to become known as The Guess Who. Originally called the Silvertones, the group became very popular throughout the western wheatlands and while in the process of periodically changing personnel, the group's name was also changed several times—first to Chad Allan and the Reflections. Under this name there were several hits on Quality Records, one of which was written by Randy and was called "Stop Teasing Me", which saw good sales action in Western Canada. The Expressions was the next name for the group and, after a number of other name changes, ultimately terminated with the name The Guess Who. The "Shakin' All Over" single became a hit and an album of the same title was released as a follow-up giving Randy a vehicle with which to introduce his next recorded work "I've Been Away". This tune showed how much his talents were becoming influenced by the then new influx of British pop groups such as Cliff Richard and the Shadows.

There was a demand for the group as a result of "Shakin'" and Randy soon found himself playing for young audiences all over North America and Europe. He also attended his first New York recording session out of which came another album "Hey-Ho". It included four of his songs: a re-recording of "Stop Teasing Me"; "Theme from a Music Box" which predicted the surrealistic qualities that may be found in the songs of today; a guitar instrumental

called "Made in England", and a bluesy Rolling-Stonish tune called "Goodnight. Goodnight", which was also released as a single record by both Quality Records of Canada and Scepter Records of the U.S.

Randy's engagements had him on extended tours, working with such groups as the Turtles, who were also just starting out, Dion and the Belmonts; the Kingsmen, and the Crystals, just to name a few. He began to put more of his life's experiences into his songs as he spontaneously composed on buses, in dressing-rooms and during the precious spare minutes of a hectic tour.

The Guess Who released yet another album entitled "It's Time", again on the Quality label, which featured these tunes by Randy: "As"; "Believe Me"; "And She's Mine"; "Clock on the Wall"; "One Day"; and "Gonna Search", those in italics where released as singles. A more stabilized flow of songs emanated from the Bachman mind with songs like "It's my Pride", which had a definite Eric Bourdon flavor to it, and the flip of The Guess Who hit "This Time Long Ago" called "There's No Getting Away From You."

Randy is the focal point of, and delegated spokesman for, The Guess Who and is in excellent company with his fellow group members **BURTON CUMMINGS, JIM KALE** and Garry Peterson. Randy has consistently proven that he can meet the criterion of modern music—that is, he is able to write in the 'now' commercial idiom and still maintain his originality and distinctiveness. Take for example the songs he has penned for other young pop groups who were in search of a hit. "Sittin' in the Station" b/w "Death of a Salesman" by the Mongrels. He has also written "My Woman" for this group which is now a pick hit in *Cashbox* magazine. "Not to Return" by the Sugar 'n Spice. "The Real World of Marianne" by the Eternals. Since all of these groups are from Winnipeg, in the process of selling his wares, Mr. Bachman is also telling the uninformed that there are many talented and promising musicians in that city.

Randy's most recent achievements are, oddly enough, involved with advertising for the Coca-Cola Company and it has enabled him to include several of his songs on the Wild Pair album. Collaboration with Burton Cummings resulted in "I Need Your Company", "Mr. Nothin'", and "Somewhere Up High". The Bachman-Cummings duo is also responsible for The Guess Who's soon to be released "Dropping Pin".

Randy and The Guess Who have just returned from New York where they have recorded some new and exciting material for RCA Victor on an album called "Wheatfield Soul". Their talents let loose in RCA's studios should result in some of their greatest sounds to date. So next time you're checking the record charts see if there's a song on the list by The Guess Who; if there is, the chances are that Randy Bachman had a hand in writing it. 🍀

Mr. Allan is a well known Winnipeg musician and performer and a BMI Canada Limited affiliate.



MUSIC IN CANADA

Concert

□ The premiere of **R. MURRAY SCHAFER's** "Son of Heldenleben" — a work commissioned by the Montreal Symphony Orchestra — was given in the Salle Wilfred Pelletier on Wednesday, November 13th. Eric McLean writing in the *Montreal Star* states "... make no mistake, Schafer has written an important work ... Where Richard Strauss carries on with his hero for three quarters of an hour Schafer winds up his statement in under 12 minutes. ..."

There is a grand finale to "Son of Heldenleben". We hear snatches of the parent work in the divisi writing for the strings; in a bassoon solo; and as the climax to a glorious din, with the open horns playing one of the more familiar themes. Over the tape recorder comes the mumbling sound of voices, the horns come in reinforced; and suddenly, like some kind of epiphany, the Strauss score is allowed to slip into focus ...'

Jacob Siskind, the music critic of the *Montreal Gazette* wrote '... The work is a kind of Enigma Variation, in which the theme (taken from Strauss' Heldenleben) appears in full for the first time at the joyful climax of the piece ... It is also one of the most interesting and effective pieces of music ever produced by the Montreal Symphony's annual commissions ... It is the sort of work I should welcome an opportunity to hear again and I hope it gains a permanent place in the MSO's repertoire.'

The work had its Toronto premiere at Massey Hall on December 3rd, and William Littler in the *Toronto Daily Star* wrote '... I hope we get to hear "Son of Heldenleben" again—perhaps when the Montreal Symphony visits us for another exchange concert. That can't happen soon enough to suit me, and judging by last night's applause, the Toronto Symphony audience concurs.'

John Kraglund in the *Globe and Mail* wrote, '... It is a brilliant work—brilliant in its comments on Strauss and in its blending of electronic and traditional instrumental music.'

□ When **JEAN NORDSTROM** was being introduced as a composer by a friend,



Jean Nordstrom

one gentleman exclaimed, 'what, a sweet young thing like you'. While another remarked '... Oh! you can't be. You're too young.' Nevertheless, Jean is completing a chamber symphony, which she has been writing since last February. Born in Rossland, British Columbia, Miss Nordstrom gained her B.Mus. in composition at the University of British Columbia in 1967 and she is now on a one year post-graduate course in composition and piano at the Royal College of Music, London. Her husband works for the London Education Authority and they will remain in England until August this year.

□ The internationally known Toronto born organist, pianist and composer, **GERALD BALES**, will have a new LP issued this month. It includes his "Petite Suite"; **EUGENE HILL's** "Sonatine";



Gerald Bales

FRED KARAM's "Model Trumpet"; the "Oboe Tune" by **WILLIAM FRANCE** and "Fanfare" by **HEALEY WILLAN**. Mr. Bales, who is organist and choirmaster at the Cathedral Church of St. Mark, Minneapolis, Minnesota, has just completed a tour in which he played in Spokane, Washington, Calgary and Edmonton. While in Winnipeg, he recorded a number of programmes for future broadcast by the CBC.

□ The Skopje International Music Competition takes place on May 1st, 1969. Composers are invited to submit a vocal/instrumental work of not less than 35 and not more than 50 minutes duration. The competition, sponsored by the Committee for the Meeting of Solidarity in Skopje, is in commemoration of the solidarity witnessed after the earthquake which destroyed that Yugoslavian city five years ago. Enquiries should be addressed to: KOMITET NA SREDBA NA SOLIDARNOSTA, P.O. BOX 439, SKOPJE, YUGOSLAVIA.

□ 'The opening concert of the Vancouver Women's Musical Club in the Queen Elizabeth Playhouse was devoted to the music of **JEAN COULTHARD** and emphasized two aspects of her musical creativity — her flair for song writing and chamber music,' wrote Lawrence Clude-ray in the *Vancouver Province*. 'The former was illustrated by a new work, "First Song of Experience" (William Blake) and a group of Lyric songs, and the latter by two large scale works for violin and piano ... Jean Coulthard has an instinctive feeling for melody that is vocal and which is subconsciously moulded by the

poetic line ... In some of the Lyric songs the freshness of her gift and her ability to conjure up a feeling of childlike simplicity and wonder were displayed to excellent advantage ... "Ballad of the North", a series of free variations on a sombre, but attractive theme, revealed a rare power of invention while at the same time being continuously arresting from both the melodic and harmonic points of view.'

□ The Emily Anderson International Violin Competition takes place in London on July 2nd and 3rd, 1969 for a prize of £500 (approximately \$1,290.00) and is open to violinists of any nationality who are over 18 and under 30 years of age on the last day of entry, May 1st, 1969. All enquiries should be addressed to THE HONORARY SECRETARY, THE ROYAL PHILHARMONIC SOCIETY, 29 EXHIBITION ROAD, LONDON, S.W. 7, ENGLAND.

□ The Toronto Dance Theatre presented a concert to a capacity audience at the Toronto Workshop Theatre early in December. The programme opened with "Primordial" — music by **ANDRE PREVOST** — and was followed by "Mirrors" with music by J. S. Bach. "The Recitation" — a piece based on a painting of the same title by Thomas W. Dewing — with music by **ANN SOUTHAM** received a tremendous ovation as did the closing work, "Trapezoid", with music by Ann Southam and Donald Hines.

□ Entries are invited in the First International Music Competition of Guido Valcarengi for a prize of 1,000,000 lire (approximately \$1,700). Only works of a theatrical nature (operas of one or more acts; chamber operas or dramatic oratorios) will be accepted and entries must be submitted not later than March 31st, 1970. Enquiries should be addressed to: Segreteria del Premio Musicale Guido Valcarengi, c/o Ufficio di Rappresentanza della Direzione Generale della Società Italiana degli Autori ed Editori, Foro Bonaparte 18, Milan, Italy.

□ The Faculty of Music of the University of Montreal has inaugurated a series of one hour lectures entitled "Nocturnales". The first lecture by **SERGE GARANT** took place at 11.00 p.m. on Friday, November 29th and dealt with the works of Mes-



Ann Southam

William E. Smith



Leonard Cohen

saien and his position in contemporary musical thought. A recital of works by **FRANCOIS MOREL** and Debussy was given by pianist Gilles Manny.

□ The Johann Sabastian Bach International Piano Competition will be held in Washington, D.C. from September 26th to 28th, 1969. Entries must be submitted before the 15th of May and all enquiries should be addressed to: Raissa Tselentis, 1211 Potomac Street, N.W., Washington D.C. 20007. The 1968 winner of the \$1000.00 first prize was Marie-Elizabeth Morgan of Toronto.

Popular

□ 'John Lennon and Paul McCartney, on their departure for London from New York last May, requested two copies of his record album; New York is currently devouring copies of his latest book of poetry, and 5,000 copies of it, the entire printing, have been sold out in Canada since its July publication. His name is **LEONARD COHEN**, and he is a poet, novelist, songwriter, folk-singer, and public spokesman.' The writer — Stephen Chesley, in the *Ottawa Journal*, goes on — 'Now 34 years old (he admits his age and the younger generation still trusts him), Cohen is of average height, with shoulders so rounded they seem to advance up and over his body, and eyes that dance and laugh through a misty covering.

His success is now established: public acceptance and adulation are at the point where his poetry is reprinted annually (unusual even in the U.S. or Britain). His record album, released last February, is a best-seller, and one of the songs on it, "Suzanne", climbed to the top of the charts in the version recorded by Noel Harrison. His two novels, taken up by American firms for paperback publication, are in constant demand.

Nor is the academic sector silent on his ability and achievements. Last year *Canadian Literature* quarterly devoted most of an issue to Cohen, describing him as a 'phenomenon' and a 'black romantic.' Cohen's lyricism and technical virtuosity have long been recognized, but it is only in the last two years that he has become this phenomenon.

Born in the Westmount suburb of Montreal in 1934, Leonard Cohen is definitely one of the Affluent Society. He

had all the advantages parents inform today's children that they have.

Cohen is in now, but it is doubtful if he will be out. A National Film Board production *Ladies and Gentlemen, Mr. Cohen* (1964), shows him in his many roles: poet, singer, concert-giver, inquisitor of life. He had added to this list a record album and a delightful score for an NFB short film, and is currently studying country and western music, the truly pop hybrid of soap opera, corn and the urban 20th century. Most important of all, he will never stop communicating. His personal, subjective voice will always have an audience, for he has yet to reach his own goals, and you must follow his lead. His quest is your quest. And you know that you can trust him.'

□ "Canada's Children", a song from the new show "Pauline" which is being written by **SHIRLEY FOX** with music by **PAT RICCIO** had its first airing, by Joyce Sullivan and the Carl Tapscott Singers, over CBC radio recently. Shirley has written the outlines for two television series which are at present under consideration by a major U.S. production company.



Shirley Fox

□ **LOU SNIDER** is finishing a six weeks engagement as musical director of the show *Irma La Douce*, which opened on December 11th at the Citadel Theatre in Edmonton, Alberta. He was also musical director of the record breaking show *You're A Good Man Charlie Brown* which ran for eight months — a record for continuous performances — at the Playhouse Theatre in Toronto and he followed that success with a five month run as musical director of *Your Own Thing*, which closed just prior to his Edmonton trip. He has had more than 250 tunes published and recorded to-date on most of the major labels.

□ "The Gold Gray Winds of Autumn", recorded by Jimmy Arthur Ordge has won the Moffat Award for the 'Best Folk or Country Record of 1968'. This great song, which was written by **DICK DAMRON** of Bently, Alberta, has been getting considerable airplay. Dick, who has had more than 50 of his songs published and has had his own weekly radio show since 1956, has recorded on almost every major label and he appears regularly on TV.

□ Capitol Records Ltd. won the Moffat Award for the 'Best Example of Canadian

Talent and Originality' with its recording of "P. M. Pierre", by **ALLAN J. RYAN**.

□ The Pornographic Onion, a spacious 225-seat coffee house owned by Ryerson Polytechnical Institute was the scene of singer-composer **BRUCE COCKBURN's** recent success in Toronto. A member of the reconstituted, Ottawa based group, 3's A Crowd, Bruce sings his own material and in his review in the *Toronto Telegram*, Sid Adilman wrote, 'Cockburn's style is for the most part melancholy, his voice direct, and giving shading and full meaning to his lyrics. His guitar playing has a flavour that underscores the manner and the words. Ryerson, which heaven knows is not a profit-making organization, is to be applauded for bringing to Toronto audiences a bright, new talent. This is an accomplishment which some commercial folk music establishments in the city fail to achieve these days.'

Joe Lewis in the *After Four* section of the *Telegram* wrote, 'Cockburn is one of the new breed of Canadian poet-singer-composers. He and **BILL HAWKINS** have been the two most important voices in the Ottawa area over the last three years with their combined work and their individual compositions have received attention across the country. They are part of a handful of young artist-composers upon which the country relies today . . . Along with Murray McLaughlin, **ART GEE**, and a few others, they are creating the majority of the good compositions in the folk idiom.'

□ On Saturday, October 26th, The Winnipeg Symphony Orchestra and The Guess Who gave two *Now Music '68* concerts in the Centennial Concert Hall Winnipeg, to near capacity audiences. The programme which ranged from works by the Guess Who's **BACHMAN & CUMMINGS** to works by Strauss and Khachaturian was enthusiastically received by the mainly teenage audiences, many of whom were being introduced to light orchestral music.

□ Under the title "Non Bacio Al Lunedì", **FRED BENNETT's** "Woman and Man" has just been released in Italy on the Meazzi Edizioni Discografiche label. The song is recorded by Giovanna and is published by Sidet Edizioni. Fred, who is a native of Montreal, has written a



Dick Damron

number of songs and he hopes to have more of them published in the near future.

□ Variousy described as 'Canada's most recorded man' and 'Canada's Mr. Polka,' **GABY HAAS** has just released his 33rd and 34th LPs entitled "Waltzing With Gaby Haas" and "Dance To The Music of Gaby Haas". Gaby plays three nights per week at the Hofbrauhaus in Edmonton, while another Alberta favourite, **OLAF SVEEN**, plays on three other nights. Two LP's entitled "Scandinavian Carousel" and "Scandinavian Song Fest" on the Point label which feature the combined talents of Gaby and Olaf, are doing extremely well.

□ **MYRNA LORRIE**, a long time country and western star is about to marry Bill Wallace, the lead guitarist in her group. In a recent show at Calgary, Alberta, she drew over 5,000 enthusiastic fans and she is booked to appear regularly on TV over the next few months.

□ **DAVE MARTINS** and his group The Trade Winds opened the new West Indian Club in Toronto, "The Islands", at the end of December. Dave, who was born in British Guiana, is popular on both radio and TV and has performed throughout Quebec and Ontario for more than seven years. He has had a number of his songs recorded by leading artists including Jimmy Dean, Rod McKuen and Sonny James.

Jazz

□ Clarinetist **HENRY CUESTA's** Massey Hall appearance with the Toronto Symphony Orchestra on November 23 was enthusiastically received by the large audience as well as by the press. Writing in the *Globe and Mail*, Alastair Lawrie found Cuesta's playing 'magnificent, flawless in tone, exhilarating free flowing in rapid passages, warm and sensitive when the mood is romantic and glorious in full flight with a large orchestra'. Working with Cuesta were vibist Pete Appleyard, pianist **JOHN ARPIN**, bassist Murray Lauder, guitarist Hank Monis and drummer Mickey Shannon. Lawrie thought John Arpin showed 'rapid maturing as a jazz pianist in the authoritative touch he brought to the keyboard.'

□ **PAT RICCIO's** latest recording, an album of songs by Helen Laird pertaining to Toronto and vicinity, was released by Arc Sound in early December. In addition to his considerable writing commitments, Pat is now featured on a weekly CBC network radio show. Heard every Saturday night at 11.03, the program showcases the Pat Riccio Quartet and new professional talent from across the country. The programs are taped before an audience at the Colonnade Theatre every Thursday. Riccio's big band was the featured attraction at this year's After Four Sweethearts Ball, held December 27 in the Royal York Hotel. **BRIAN BROWNE's** trio worked opposite the Riccio orchestra.

□ Brian Browne continues in residence at Castle George with bassist Skip Beckwith and drummer Archie Alley. The trio has also been appearing on CTV's *River*



Brian Browne



Moe Koffman



Dave Martins (centre back) and The Trade Winds

Inn with Bill Sparling added on tenor sax.

□ **GUIDO BASSO** has lent his talents to many endeavours, including jazz orchestras under the leadership of Rob McConnell and Ron Collier. His trumpet and flugelhorn are a familiar part of the studio scene and he has also made a name for himself in various television shows. Now he has recorded a Christmas album for RCA Victor. There's a difference, however, for the arrangements have the 'today' sound of music. The material is a representative cross section of the familiar secular Christmas songs.

□ **Moe Kauffman's** recent Jubilee albums continue to sell well and were issued in Japan recently on disc and eight track tape. A new album is planned for early in the year and Koffman hopes to tie in an appearance at New York's Drake Hotel at the same time.

Congratulations

Mr. G. Hamilton Southam, Director General of the National Arts Centre, has announced the appointment of Mr. Kenneth S. Murphy as Manager of the National Arts Centre Orchestra. Mr. Murphy, who is married and has three children, was born in Winnipeg in 1930 and was educated there and at the Peabody Conservatory of Music in Baltimore. He graduated from the University of Manitoba in 1951 and edited a four volume history of Canada based on the scripts of 52 dramatized programmes which he produced for the CBC's International Service during Centennial Year.

For the past year Mr. Murphy has been on the public relations staff of the National Arts Centre. In his new position he will be responsible for the administrative procedures involved in the recruiting of musicians and in the planning of programmes and tours.

Bernd Taeger

NEWSLETTER

The start of a new year is the classic occasion for individuals and organizations to glance back at the accomplishments of the past and to set their objectives for the months to come.

Conforming to this pattern, I find myself appraising 1968 and what it has meant to BMI Canada and its family of authors, composers and publishers.

So much progress has been made that I feel confident that when history is written it will show that 1968 was the year that Canada's music came of age and that BMI Canada and its affiliates were in the forefront in bringing it to maturity.

It was a dynamic year that started off in high gear and continued to establish new concepts and achievements throughout the 366 days that it provided.

BMI Canada's composers and publishers successfully achieved objectives too long considered unattainable and set challenging patterns that will insure Canadian music's place in the sun in the years to come.

Time was when almost all of the music played throughout our country originated elsewhere and some, who should have provided more inspiring leadership and vision, allowed themselves to be quoted in the press as stating that there never could be a flow of successful Canadian music.

Happily all this is past and such cries of doom have been supplanted by ambitious and enterprising creators of music with works which are being heard here and abroad and in the process creating ever-increasing opportunities and markets by the performability of their music.

Songs, written or co-written by Canadians topped the popular music hit lists of North America at both the beginning and end of 1968 and strong Canadian contenders have vied for top international honours all year long. BMI Canada is proud of these achievements by our Canadian writers.

Today there are more than 1150 author and composer affiliates with BMI Canada and more than 250 music publishers aligned with us and dedicated, as we are, to bringing successful Canadian music to the ears of the world. The obstacles that they have overcome and the results that they have achieved in 1968 will provide more opportunities in the future and we are confident that they have the creativity and capabilities to meet the challenges of the future. As in the past, we will fully co-operate and assist them in their endeavours to create appreciation and use of Canadian music.

Records and feature broadcast performances continued to be the main avenues for the introduction of original new works. More than 150 single records of BMI Canada music were released during the year and 15 LP records were issued in the year. This was further pioneering and breaking of new ground thanks to the constructive activities of BMI Canada's writers and publishers.

World-wide performances of Canadian concert music continued to increase in number and new laurels were bestowed on it by the musicians and critics who heard our Canadian serious music for the first time.

Educational music and avant-garde publications from the pens of our Canadian composers continued to breach barriers at home and abroad and these members of the BMI Canada family are to be congratulated for the esteem and endorsement that their music has earned in long established music centres of the world. More royalties were earned on such publications than ever before, making these financial as well as artistic achievements to the benefit of Canada.

During the year our organization opened our Vancouver Offices, again pioneering by bringing our services as close as possible to Canadian composers in Western Canada as we had done two decades ago for the writers and composers of French Canada.

It was a real year of progress and achievement and we are looking forward to 1969 and the plans and objectives that we have set for the further development of Canadian music.

Your continued co-operation is all that is needed to make it . . . A Happy New Year!

Sincerely,



Wm. Harold Moon,
GENERAL MANAGER

WELCOME TO OUR NEW AFFILIATES

RAYMOND GEORGE RIENKS served for a period of six years in the U.S. Navy following which he worked in San Francisco for several years, moving later to Hollywood where he worked as a studio musician. Rienks now resides in Vancouver where together with **DON FRENCH**, he is actively engaged in the musical activities of that West Coast city.

Netherlands born **KAREL ten HOOPE** is an active church organist, choir master and music critic. Since the change in the liturgy of the church, many of his compositions have become the favourite repertoire of parishes in the Vancouver area, where he resides, and they have been published by **EMPIRE MUSIC COMPANY LIMITED**.

EARL J. ROACH is perhaps better known as the Canadian Vagabond. His records have been released on the Sparton label.

JAMES G. PIRIE began his career with the CBC in Winnipeg, moving to Toronto at the age of twenty-two. His first assignment in Toronto was as musical director of *Through the Eyes of Tomorrow* for the CBC. He is currently active as a member of the arranging and performing staff of *The Tommy Hunter Show*. In addition, he has written original music for the CBC-TV sit-com show *TOBY* and recently completed his first film score *So Little Time* soon to go into International distribution. James Pirie's outstanding guitar work has been heard many times on numerous records but his recording work, of course, has of necessity decreased as his background music and TV writing activity increased. His latest assignment is writing the theme music for a new, soon to be announced, TV series for the CBC.

HUGH V. SULLIVAN is organist for the tremendously popular group known as The Mandella and a considerable amount of his writing is done in collaboration with **DON TROIANO**.

WILLIAM STEPHEN BRIDGES is married, is a member of the Classic Guitar Society and actively engaged with various groups on TV and in radio. He has been a guest with the Calgary Symphony Orchestra and his composing has always been influenced considerably by Bach and Tedesco in the serious field, and by Gershwin and Ellington in the popular field.

Young Montreal composer **RICHARD GREGOIRE**, a pupil of **SERGE GARANT** at the University of Montreal, will have a major work "Cantate" for mixed choir, organ, guitar and percussion, performed in the S.M.C.Q. series in Montreal, March 13th. Having obtained his master of musical arts degree at the University of Montreal, he was awarded a grant by the Canada Council and is presently pursuing his musical career in Paris.

Writer **FRED TORAK** of Montreal has been connected with the music business for a number of years both as a writer and producer. Recently his song "Elevators" was picked up by an American publisher and is now available on the Mercury label as recorded by The Faculty.

WILLIAM FRANK PARADOSKY and **CLAUDETTE LEFEBVRE** have been a successful duo since 1958 when they met and teamed up, as entertainers, and eventually became man and wife. Their most recent recording on the Spur label created a considerable amount of activity in the country music area. Claudette sings as does Bill on this particular record which is now being referred to as a "His and Her" record. Another member of the family, **ERNEST LEFEBVRE** also has an interest in writing material performed by William and daughter Claudette.

CLEMENT PERRON is a self-taught and very popular violinist at CHGB Ste Anne de la Pocatiere, Quebec. In his two compositions available on Sur Demande label "La chanson de l'Île-aux-Coudres" and "La valse de l'Île-aux-Coudres" he expresses the typical 'joie de vivre' of his birth place.

GEORGE MILLAR was born in Ireland, now resides in Calgary and plays both six string and twelve string guitars. George plays lead guitar with the Irish Rovers whose great recording of "The Unicorn" won them a gold record. In addition, he writes (in collaboration with brother **WILL MILLAR**) much of the original material featured by the group.

Already well known as an announcer on station **CHRS IVAN HEMERET** is now trying his hand at songwriting and record producing.

IVAN W. McDOUGALL is one of the busiest men in the Vancouver area where he is very well known, not only for his activities in the concert and jingles area but also for his varied duties with the CBC. He is currently attending UBC to acquire his masters' degree in music and has written a "Jazz Suite".

Versatile **ROBERT BUCKLEY** of Vancouver who studied composition at the University of Washington and was a winner of the annual BMI Student Composer Awards in 1965 at the age of 19, was one of the finalists of the *CBC Song Market '68* with the song "Love is Gone".

CLINT CURTIS has been involved in writing and performing country music for several years. His home town is Montreal where he has just cut a new album entitled "Sweet Sweet Feeling" for RCA Victor. The title song and another Curtis original, "A Cheater and a Schemer" are set for release as a single. Both songs are published by **Peer International** while a third potential hit ballad was written by Curtis and **FRED ROY**, published by **FRONTIER MUSIC**. Title is "I'd Be a Fool to Take You Back."

RONALD P. HANSCOM writes specifically for the Gospel field having had several of his Gospel songs recorded in 1966 with several new songs scheduled for recording early in January.

FRANK CARWARDINE of Montreal has made a good start. He has written "Here I Lie" and is the co-author of "Fly Away" and "Johnny Laad" all recorded on Trans-World Records.

DOROTHY IVY KEARNS was born in London, England, but now lives in Vancouver, B.C. Mrs. Kearns is vitally interested in choral work and dramatics but her chief interest is writing music in collaboration with her composer-husband **RUSSELL GORDON KEARNS**.

PETER JERMYN has a deep-seated love of classical music and well conceived jazz. At one time a member of the group known as Luke and the Apostles, Peter is now directing his own Modern Rock Quartet in which he plays organ, piano and vibes as well as saxophone, clarinet, oboe and bassoon. His hobbies are chess and English billiards.

Reels and jigs have always been part of the picture in French Quebec and to add to the collection Apex have come out with an LP by **GILBERT TRUDEL** and his group on their Carnaval label. These are all original works by **ADELARD THOMASSIN**, **MARCEL** and **GILBERT TRUDEL**.

25 year old **DENNIS RILEY** is a recent arrival to Canada (Toronto) from the United States where he studied at North-Western University. Mr. Riley is a two-time winner (1966 and 1967) in the annual BMI Student Composer Awards competition.

DAVID WASHNUK is perhaps better known in the industry as Dave Waco who records for the Caledon label. His music is published by **CHINQUACOUSEY MUSIC**.

Country music writer and recording artist **ROLAND CROISETIERE** hails from New Brunswick. His recent LP release on the Rusticana label includes twelve of his original works.

CECIL SPECHT is actively engaged in scout work, when time off from his naval duties permits. His instrument is the violin and in addition to the compositions he has written himself, he is quite proud of several recent collaborations with **DONN PETRAK**. Incidental hobbies are photography and coin collecting.

Guitarist **YVON DELISLE** and organist **MICHEL ROY MEUNIER** both members of the group Le District Ouest have teamed their efforts in songwriting. Their second record release is coming out on Vedettes label.

LORNE SAIFER calls Winnipeg home where he keeps himself very active writing material such as "My Woman" which has been recorded by The Eternals and The Mongrels. The latter group is also under his management.

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