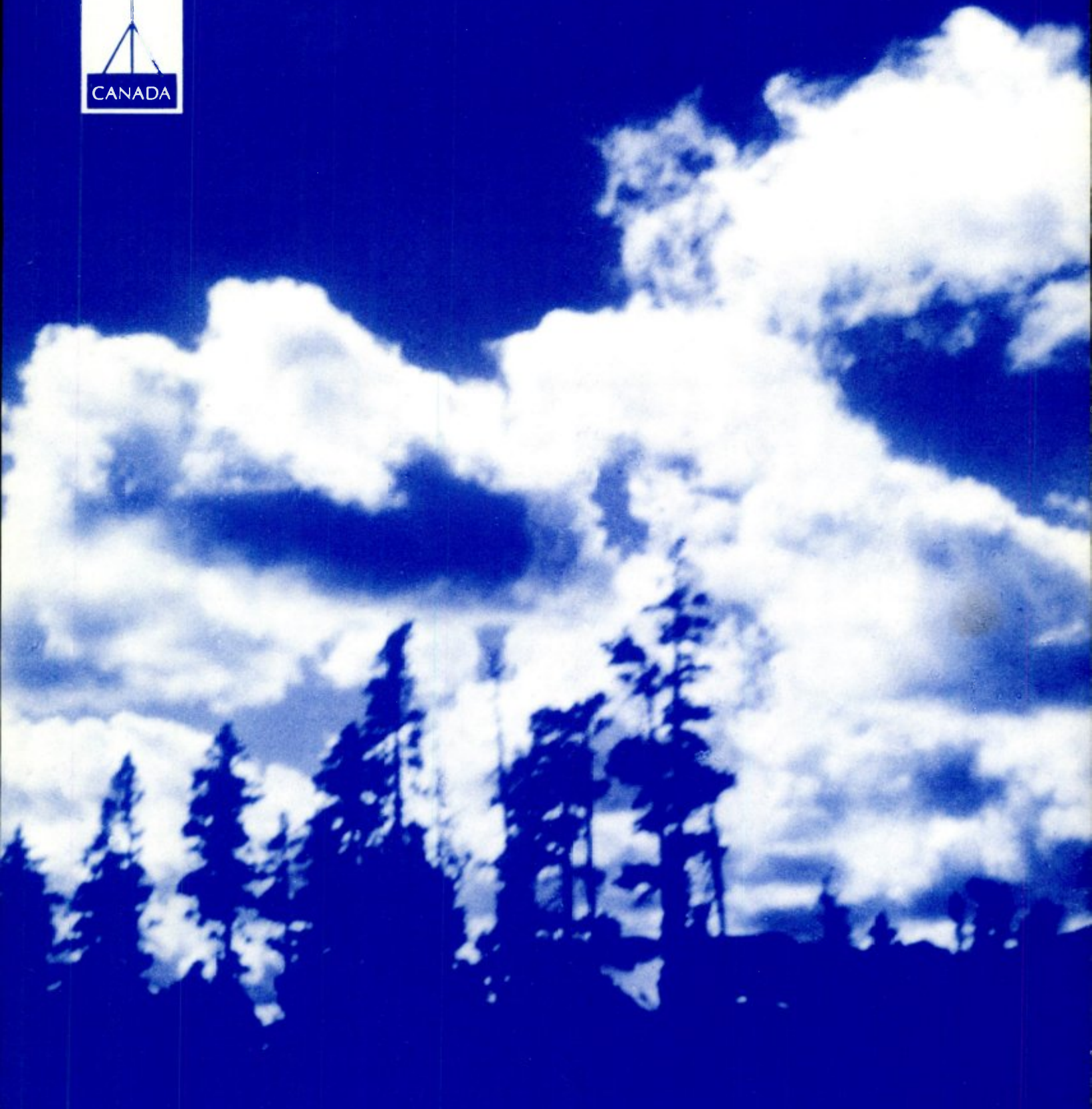




# THE MUSIC SCENE



JANUARY - FEBRUARY 1972



Susan and Terry Jacks of The Poppy Family, right, chat with Rich Dodson of The Stampeders, left, and Mel Shaw, Music World Creations, at Moffat Awards presentation in Ottawa.

## TOP MOFFAT AWARDS GO TO BMI CANADA AFFILIATES

BMI Canada affiliates took top honors in the Annual Moffat Broadcasting Awards. Trophies were presented to the winners in Ottawa.

"Share the Land" by the Guess Who was named Best Contemporary Record. It was written by **BURTON CUMMINGS**.

"Stay Awhile," recorded by the Bells for Polydor, was named Best MOR record. It was written by **KEN TOBIAS**. "Fly, Little White Dove, Fly," also recorded by the Bells, was named Best Folk or Country. Both were produced by **CLIFF EDWARDS**, leader of the Bells.

**MEL SHAW** of Music World Creations was voted top producer for the Stampeders' recording, "Sweet City Woman."

**TERRY JACKS** of the Poppy Family was named top composer for "Where Evil Grows."

Spring from Vancouver was voted Best New Artist of the year. Included in the group are **BOB BUCKLEY** and **TERRY FREWER**.

In addition to the trophies, the Bells were awarded \$500.00 cash prize for receiving the largest number of votes within a single category.

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JANUARY-FEBRUARY, 1972

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## COMPOSER'S WORKS REVEAL DEVOTION TO YOUNG MUSICIANS

by Jacques Thériault

Who alleged that, artistically, women are not the equal of men? No one, unless it was those poorly informed people who were content to listen to anemic young ladies stumble through Mendelssohn's Songs Without Words on a clumsy old parish hall piano in some small provincial town, bedecked with candle-holders and English lace. Today, feminine frailty is an image of bygone days. We are no longer in the age when it was said, with a touch of irony: "Women are very talented in all things, but they are not creative in the arts."

Sister Jacques-Rhené agrees completely, but she is so afraid of legends that at the beginning of her career as a composer she chose for herself a pseudonym that concealed her femininity: Rhené Jaque. A hoax? One might believe so at first, but such is not the case. Sister Jacques-Rhené prefers to say that it is really of no importance, and that after all, "It is more interesting for each and everyone to know a work rather than a composer."

But just the same, this pseudonym has afforded her some humorous experiences. One day in a music store she overheard someone asking a sales clerk: "Who is the gentleman who wrote this delightful scherzo for piano?"

On another occasion, when one of her pieces was being performed at a music competition, she was asked to come on stage: "Monsieur Rhené Jaque is the composer of the work you have just heard. You will now have the opportunity to meet him. He is in the hall." Sister Jacques-Rhené left her seat and walked firmly towards the speaker. At first, confused, he then became frankly amused by his predicament. "He was expecting anything but a woman," said Sister Jacques-Rhené with a smile, "and even less did he expect to see a nun suddenly appear before him."

A spiritual daughter of the Canadian composer **CLAUDE CHAMPAGNE**, with whom she studied composition, Rhené Jaque (it's her composer's name; let's not be afraid to use it) had dreamed since her youth of writing music. First, because she was lucky enough to grow up with music all around her, and then because she felt that she had something to say. In a word, she wished to give herself twice over: to her vocation as a nun and also to the cause of Canadian music.

As professor of music at the Vincent d'Indy School, Rhené Jaque admits to putting the development of young musicians at the centre of her present preoccupations, more than likely because she is aware that musical education is

fundamental to a real democratization of music. Probably, too, because she would not be the same today, had not a man such as Claude Champagne guided her first steps. "Claude Champagne took care not to ridicule his students' freedom," she said. "He never condemned this attitude or that. At least, not in an unduly severe way. He always found the right word to encourage us, to guide us . . . He was a fascinating composer. And I'll never forget the instinct he possessed with regard to music. He could tell you at a glance if a work were balanced or not."

Recalling that her early compositions were "of French influence and not at all



Rhené Jaque

Studio Jac-Guy

American," Rhené Jaque added that it is to Claude Champagne, among others, that we are indebted for having been introduced to many works from French soil.

Rhené Jaque completed violin and 'cello studies with Camille Couture, later courses in orchestration and instrumentation with Jean Vallerand. During a trip to the United States she had the opportunity of working with 'cellist Pablo Casals. Curious to know something about the principles of serialism, she undertook to study it in company with **FRANCOIS MOREL**, and later wrote a short work for clarinet solo based on the principles of serial music.

Her output? It includes now a number of works which in her own words "are not very avant-garde, but which were written with a maximum of emotion, attention to detail and real joy." She feels most at ease in delicate pieces that are happy and concise. Among her works are pieces for piano, Suites Nos. 1 and 2, Badinerie, Le Petit Jongleur, Berceuse,

Espièglerie, Le Lutin, L'Ane Gris. For voice: La Voix du Golfe, Le Perroquet Gris, Le Petit Eléphant, Four Poems by Eloï de Grandmont, Chapelle dans les Bois based on Nelligan, etc., pieces for chamber group or small orchestra, masses, motets, two organ works, suites for violin and piano, for solo violin and solo 'cello. We should also mention a symphony of about 30 minutes duration, written five years ago for about 60 musicians. On the advice of one of her colleagues she has recently revised the first movement of this larger-scale work.

"I like to work in a small studio, dimly lit and quiet," confesses Sister Jacques-Rhené. "I have to be completely sure that no one will disturb me. All my free time is devoted to musical creation . . . I compose using atonal but not serial lines. I try to obtain lots of color and dynamism in the choice of my themes. I like music to live, or be full of composure — a kind of relaxation for the listener."

How does she manage to reconcile her profession as a teacher with her creative art?

The Canadian composer Rhené Jaque would tell you that the remedy is logically simple but difficult to apply. In her opinion, it consists of making music accessible to the uninitiated by means of an intelligent auditory education. Certainly not through the barren solfège that has been applied for 125 years and which was unknown to the greatest masters of music, but through a frequent contact with the natural simplicity of sound.

In brief, Rhené Jaque is not at all prompted by the desire to shine or accede to a glorious posterity. She writes music because that is her greatest joy, because there is, each time, a challenge to take up, and because she could not be satisfied with facile results. She also gets much pleasure from writing pieces for the young — as we have already guessed from the delightful titles she has given to several of her compositions.

"Not much is written for the young in Quebec," she says. "It is very important. Because of this, I thought I would try to make my contribution as a composer."

In addition to teaching and writing, Rhené Jaque also makes music — "as an amateur" — with a group of Montreal instrumentalists. Each week they meet in the Claude-Champagne Hall and rehearse Bach, Vivaldi, Handel . . . and Britten. She practices, not so much for the purpose of giving a concert, but rather because she believes a musician cannot give himself — or herself — partially to music. ♣

Jacques Thériault is serious music critic for *Le Devoir*, Montreal.



## POSTAGE STAMPS HONOR WORLD'S COMPOSERS

by James Montagnes

The 200th anniversary in 1970 of Ludwig van Beethoven's birth was remembered not only with worldwide concerts, but also with postage stamps from many countries. Even nations as distant from his German birthplace as Rwanda Republic in Africa issued a colorful series of five portrait stamps, one depicting a painting of his funeral procession.

Composers and musicians have been featured on stamps of most countries. Usually native sons and daughters are portrayed on anniversaries of their birth or death. Few have been so honored while living. Jean Sibelius is shown on Finnish stamps of 1945 on his 80th birthday, Ignace Jan Paderewski on Polish stamps of 1919 when he was president of the republic, and Zoltan Kodaly in 1953 on Hungarian stamps on his 71st birthday.

No Canadian composer has been portrayed as yet on a Canadian stamp, though statesmen, explorers, scientists, artists and poets have been in recent years. It is not likely that such a stamp

can be expected before 1960, unless the Canadian Post Office changes its policy, which at present permits such stamps to be issued only on the 50th anniversary or multiple thereof of the notable's birth or death.

The Canadian Music Centre has petitioned the Canadian Post Office for a stamp commemorating a Canadian musician for some time. If such a stamp is to be issued it may be on the 100th anniversary in 1980 of the birth of Dr. **HEALEY WILLAN**, best known for his church and dramatic music. In 1980 there could also be a stamp for the first performance in 1880 of *O Canada*, written by Calixa Lavallee, who was born in Vercheres, Quebec, in 1842. The next likely stamp might be in 1991 for the centenary of the birth of Dr. **CLAUDE CHAMPAGNE** who was born in Montreal in 1891 and wrote many works for orchestra, piano and voice before his death in 1965.

The variety of stamps commemorating composers and issued by their native lands and other countries range from simple portrait stamps to very colorful ones featuring bars of music from their compositions. In 1956, for example, two stamps were released by East Germany

in memory of Robert Schumann on the centenary of his death. Music shown as background for his portrait was that of Franz Schubert's *Wanderer's Nachtlied*. The stamps were withdrawn soon after postal officials were told of the error and similar stamps appeared with music bars from Schumann's works.

In 1959 West Germany issued what is known as a souvenir sheet for the opening of the Beethoven Hall in Bonn, a magnificent concert complex. Besides featuring a portrait of Beethoven along with the reproduction of some bars of his music in his own handwriting, the sheet portrayed Handel, Spohr, Haydn and Mendelssohn.

Some stamps have been issued to recognize famous compositions, such as Austria's recent stamps for Johann Strauss' *Die Fledermaus*, Franz Lehár's *The Merry Widow* and Karl Zeller's *Der Vogelhandler*. Russia in 1958 released stamps not only depicting Peter Ilich Tchaikovsky but also scenes from his *Swan Lake* ballet. Italy in 1958 had stamps with scenes from Leoncavallo's *Pagliacci* and Puccini's *La Boheme*.

The music of national anthems and even portraits of their composers are shown on stamps of Brazil, Dominican Republic, Bolivia, Haiti, South Africa and Switzerland.

One living royal composer is shown on stamps: King Bhumibol Adulyadej of Thailand. He did the *Blue Night* music for Mike Todd's *Peep Show*, a 1950 New York production, and composes other popular music.

Collecting stamps of composers and musicians is a popular sideline for many philatelists. There are literally thousands of such stamps. A helpful guide, in addition to standard stamp catalogues, is the 100-page *Encyclopedia of Music Philately* issued by the American Topical Association (3306 North 50th Street, Milwaukee, Wisc. 53201) which lists these stamps by countries, composers and musical instruments as well as giving much biographical data. ♣

Mr. Montagnes, as well as being a Toronto journalist and travel writer, is an avid philatelist.



# RUSSIA HOST TO 51 COUNTRIES

by Ronald Napier

The 7th International Music Congress of the International Music Council held in Moscow from October 6 to 9 was built around the theme Music Cultures of Peoples, Traditions and Contemporaneity. Speakers from many different countries and of course with many different points of view spoke on related

subjects such as Traditions and Innovations, The Training of Young Musicians, Traditional Music Mentality and Contemporary Music, The Evolution of National Traditions and The Experience of Soviet Republics and Problems of the Sociology of Music. Each of these sessions was followed by a round-table discussion which allowed participants to challenge viewpoints advanced by the preceding speaker. These sessions, like those of the General Assembly which had pre-

ceded the congress, took place during the mornings and afternoons and were followed during each evening of the conference by concerts of Soviet music arranged by the host country.

For those unfamiliar with the International Music Council, the best description is given in one of the IMC's own publications: "The International Music Council was created in 1949 through the initiative of Unesco as an independent, international, non-governmental, non-profit organization. It is housed at Unesco and has a consultative and associative status with the organization (Category A) and with the United Nations. Today, the IMC family places at the disposal of Unesco the combined experience of 13 international organizations and 52 national bodies in four main areas: Music Creation, The Performance and Dissemination of Music, Music Education, The Preservation and Presentation of the Musical Heritage."

The 13 international organizations referred to include such groups as the International Society for Contemporary Music, The International Society for Music Education, The International Federation of Les Jeunes Musicales (Canada is represented on all of these) while the 52 national bodies range alphabetically from Argentina to Yugoslavia.

Virtually all of these, plus a number of observers from all over the world, were represented at the 14th General Assembly. The General Assembly was, in effect, a business meeting of the council and was concerned with the approval of credentials, admission of new organizations, etc., followed by reports from the international member organizations and the national committees, together with the election of officers and other business. The official languages of the assembly and congress were Russian, French and English. All sessions were provided with simultaneous translations in the three languages. In addition, interpreters were available to delegates at all times throughout the week. With so much discussion and so much music concentrated into a single week it is impossible to deal with any one aspect satisfactorily, but a few general impressions might be of interest.

The hospitality of our Soviet hosts was most generous, providing, among other things, two receptions at the Kremlin for all delegates and concerts of music ranging from folk music to symphonic and chamber music. These were representative of all of the Soviet Socialist Republics plus Poland, Rumania, Hungary, Czechoslovakia, Bulgaria and the German Democratic Republic.

That there were no hitches during a week of such varied activities speaks



John Roberts, left, and Ronald Napier at Moscow meetings.

## Personal Notes COMPOSERS IN MOSCOW

John Roberts and I were fortunate enough to acquire tickets for the Bolshoi Ballet. We found the dancing to be superb but were puzzled to find the orchestra's performance barely up to professional standards. When I mentioned this next day to a Muscovite musician he asked me if I had noticed whether the players were very young or, alternatively, very old. Now that he mentioned it, this was true. He then explained that the Bolshoi Orchestra was visiting Vienna, and that what we heard was probably a pick-up group of novices and pensioners.

No music by young, progressive avant-garde Soviet composers (and there are some of these, one gathers) was played during the conference but delegates were somewhat surprised to see a small sign displayed in the registration area of the Trade Union Hall inviting them to visit an Electronic Music Studio — something

which few Western musicians believed existed in the Soviet Union. I understand that those who attended were quite impressed with what they saw and heard.

Also impressive are the headquarters of the U.S.S.R. Union of Composers, a large building in downtown Moscow. I visited the main floor which contains the theatre and a restaurant. The fully equipped cinema was showing a Soviet film (devoted to a rustic folk wedding) in breath-taking color and excellent sound, the restaurant, which several delegates discovered, featured, judging from one meal at least, cuisine that could hold its own with many commercial establishments in the West. Among other features of the building are living quarters for member composers and the publishing offices of *Sovietskaya Musica*, a monthly journal of approximately 100 pages which is, in effect, the official organ of the U.S.S.R. Union of Composers. — R.N.

# RIES FOR MUSIC MEETINGS

well for the organizing abilities of the IMC and the host country. They have set a standard that will be difficult for Canada to surpass in its role as host for 1975.

The opening of the 7th International Congress was an especially memorable affair. The famous Hall of Columns of the Trade Unions House was the impressive setting. Among the speakers was the Chairman of The Executive Committee of the Moscow City Council (a function, one gathers, roughly equivalent to that of mayor) who commented on the fitness of this locale, reminding delegates that this was the hall in which Anton Rubinstein, Sergei Rachmaninov and many others had performed in days gone by. After several welcoming speeches IMC Presi-

dent Yehudi Menuhin spoke movingly and in Russian of his own Russian Jewish parentage and paid tribute to many of the great composers and performers that Russia has produced, naming several of the latter as personal friends. He further commented that "The size, power, depth and meaning of musical and poetic utterances, as those of a Shostakovich, a Solzhenitsin, a Yevtushenko and many others are an indication of the vision and greatness of men and women evolving in this vastest of lands."

Following the opening speeches, a delightful and superbly managed "Mini-Concert" was given in the Hall of Columns commencing with an Estonian choir which suddenly materialized in

the balcony and gave a polished rendition of a short, traditional song. This was followed by solo acts and ensembles, one rapidly following another, some entering from stage left and some from the right. They performed with breathtaking precision, all in folk costumes and performing, in one- to two-minute selections, music representative of virtually all of the Soviet Socialist Republics. All of this took no more than half an hour. Later delegates were presented with two long-playing recordings, the jacket of which carried a welcome to delegates. The contents proved to be an expanded version of the "Mini-Concert." Impressive indeed, as, in fact, was this whole international gathering. 🍀

## CANADA'S ROLE IN INTERNATIONAL CONGRESS

One of the most widely discussed contributions to the congress was made by Canadian composer and educator **R. MURRAY SCHAFER**. Mr. Schafer spoke on the education of composers and modern music—a topic he shared with Dimitri Kabalevsky (whose talk, however, was recorded because of indisposition.) Some of Mr. Schafers views, though now well known in North America and parts of Europe, were regarded by many of those present—especially some of the composers and educators from Soviet countries—as quite startling. He secured the undivided attention of his audience, for instance, when he suddenly clapped his hands and then asked those present to identify the last sound they heard before hearing his hand clap. He also incorporated into his address a period of silence—silence during which the audience was invited to consider that silence is, after all, relative and never absolute.

Several speakers from Soviet countries who followed Mr. Schafer questioned a statement of Schafer's to the effect that

a young composer should strive to develop his individuality. Schafer's remarks found more sympathetic listeners than hostile ones, however, and for the balance of the congress he was often approached by participants from various countries wanting to know more about his ideas and also of music education in Canada—surely a healthy sign.

During the business sessions of the General Assembly Canada presented an official invitation to the IMC to hold its 16th General Assembly and 9th International Congress in Canada in 1975. This was put to the vote and accepted unanimously. The 15th General Assembly and 8th International Congress will be held in Switzerland in 1973.

The Canadian delegation to the assembly consisted of Francoys Bernier, head of the Music Department of the University of Ottawa and president of the Canadian Music Council; John Roberts, head of radio music and variety for the English network of the CBC and immediate past-president of the Canadian Music Council; Ronald Napier, Manager of Con-

cert Music Administration BMI Canada Limited and a vice-president of the Canadian Music Council. Composer Murray Schafer was the only other Canadian in attendance. The four were invited to lunch at the Canadian Embassy in Moscow. This provided a unique opportunity for educating embassy officials on Canadian music and to point out the increasingly important role that Canada is playing in world musical events.

Canada came in for more mention by some of the speakers during the closing ceremonies on October 9. These included T. N. Khrennikov (chairman of the Organizing Committee for the Congress and first secretary of the Executive Board of the U.S.S.R. Union of Composers), Georges Auric and **Norman Dello Joio**. President Menuhin, in his wrap-up speech, regretted that he was unable to be present at all sessions and especially that he had missed Murray Schafer's contribution since he himself had a special affinity for Schafer's concept of the aural soundscape.

Canada's Francoys Bernier, second from left.



## RUSS LITTLE IN ACTION IS MUSICAL DYNAMAMO

Russ Little is one of the most dynamic musicians in Canada today. He thrives on pressure and a stranger's impression when watching him perform is that he is an extrovert, but Russ contends he's just the opposite in daily life. All this is true.

Russ lives on a quiet Toronto street with his petite, blonde German-born wife Monika. Monika took charge of redecorating the house and converting it inside to a masterpiece of charm and comfort. In the basement is Russ's studio — a tiny sound-proof room where he shuts himself away from the world to compose and arrange. When he emerges and goes off to a recording session or club date an unconscious personality change takes place.

A "pituitary problem," Russ explains, is to be blamed for his incessant energy, energy that allows him to sleep only four or five hours a night. He also

realizes that his great love for music keeps him going.

In all modesty Russ says he enjoys best what is probably the most difficult aspect of the entertainment business. "I enjoy doing live-to-tape TV work more than anything else in the world." One mistake would be obvious to viewers as what is filmed appears on screen. Concentration must be complete, every brain cell alert.

That's the way he operated when he worked on "Black Hallelujah" for CBC-TV, for which he composed most of the material and was conductor as well. Russ admits he's up tight days before taping begins, but he thrives on it.

Jim Guthro, planning and production

director for CBC-TV variety, attended a radio rehearsal of "Black Hallelujah" and was "so impressed with the way Russ handled himself I suggested it be produced for TV."

The *Ryersonian* in Toronto reported at the time of the taping, more than a year ago: "The congregation couldn't restrain itself. Subdued enthusiasm gushed forth into a sing-along on the conductor's appeal . . . clapping became incessant; and toward the end . . . a girl overcome by emotion pushed her way into the aisle, and started dancing. More people from the congregation defected to the aisles, and then everyone else stood up for a thunderous ovation. Little's black choir and background group, the Soul Searchers, were behind all the happy commotion."

John Reeves produced the original CBC-Radio version of "Black Hallelujah." He said of Russ: "This was the first time I worked with him and I found it a very enjoyable experience. He is a thoroughly professional young man and a trained classical musician. He could as easily handle a trombone solo in a work, say, by Stravinsky, as he could a Woody Herman jazz composition."

Russ once intended to be an architect but changed his mind just before the end of high school. He entered the Faculty of Music at the University of Toronto, graduating in 1967, and his main interests there were performance (trombone) and conducting.

"I had to work like hell to pass my trombone and piano exams to get my university entrance," he recalls. "I used to hope I'd have an understanding professor on Monday morning as I played in the band at the Beverly Hills Motor Hotel and Monday morning was rehearsal time." But Russ didn't begin there. Nearly 30, he's played professionally in bands for 15 years.

After graduation from the University of Toronto he joined Woody Herman's band and went on the road with him in the United States and Great Britain. "I was with him nine months and I think I learned a tremendous amount from this experience. You are under pressure all the time.

"Then I spent a few months in Belgium with Slide Hampton, whom I had worked with on Woody's band. He's a big-name arranger as well as being a talented composer, and this, too, was excellent experience."

After returning to Canada, Little played with a number of groups, then joined Lighthouse in Toronto and travelled with the band in the United States. Strangely enough, his U.S. tours, except for a trip to California, were in the southern states,







and although colored, he always enjoyed his trips there. As he explains, with a wry smile: "They insisted I was Lebanese!"

It was when Russ left Lighthouse two years ago that his talent, which had been channeled into playing trombone (he also plays bassoon and tuba and "enough piano for composing and arranging") burst forth in all musical directions. In the past two years he has become known as an extremely capable and talented composer, conductor, arranger and lyricist.

As he put it: "Things just went haywire. I did two revues, then came recordings, 'Black Hallelujah,' commercial recording sessions and a late-night variety show for CBLT in Toronto" for which he was musical director. For the latter he composed the theme music, did all the arrangements, conducted the orchestra and played trombone, as well as taking part in some of the skits. The shows were renewed on a month-to-month basis and ended up with a 36-week run.

You can find Russ performing nearly every night of the week. It might be with one of his three bands: his quartet, his jazz orchestra with eight members, or his recording group. He has performed in the orchestra at O'Keefe Centre for stars such as Ella Fitzgerald or Englebert Humperdinck or with a band for television specials featuring George Kirby, Lou Rawls, the 5th Dimension or Lionel Hampton. And for the nights when

he's not working elsewhere, he has a standing contract to play at Toronto's Running Pump, a jazz-rock spot in Scarborough.

Recently he's been working on about five jobs at a time. He and his band opened Manta Sound recording studios in Toronto last fall, he completed three recordings for the CBC Transcription Service, produced by Jack Budgell. Another is planned for early this year. Commented Mr. Budgell: "I'd like to continue recording with him indefinitely. He is the best arranger in terms of taste I have come across in at least six years. Russ has the ability to handle himself in a very organized way and he manages to camouflage quite successfully any rush there may have been in getting material ready."

Russ researched and co-wrote with Paddy Sampson the "Triangle" for CBC-TV early this year. As well, he composed, arranged and conducted all the music. Back at CBC radio, again under producer John Reeves, he's working on an arrangement of Stravinsky's Prelude to Dylan Thomas.

A long-playing recording for the

Canadian Talent Library, recorded by **SALOME BEY**, included four of his songs, written especially for Salome. He handled the arrangements and conducted the studio band for the recording. The contrast between some of the material for Salome and Russ's big-band sound is indicative of his versatility.

Russ Little's experience as a performer has, not surprisingly, affected his work as a composer and an arranger to a great extent. "Before I write anything too difficult, I make sure the guys are able to play it. I know what musicians have to go through."

This is confirmed by Miss Bey, who, in addition to the Canadian Talent Library album, has recorded his songs on a CBC Transcription Service album. "Of all the people who have written for me, Russ is very much of his time. He is so aware of the vocalist, and his use of strings and placement of horns is beautiful. I think his feeling as a musician has a lot to do with it. He is young to be so mature, and I am looking forward to hearing him ten years from now."

Others who have picked up Russ Little material for recording include Gerry Toth, Brian Russell, Sarah Vaughan and Dusty Springfield.

You ask yourself, what area hasn't Russ Little been involved in? Films could be the answer. But ask Russ the question and he'll reply that with his experience in commercials to date he'll be ready by this Spring to work in close association with Gerry Lodge Associates, talent agents, in composing and conducting music for films — from television commercials to features. Material will be published through Russ Little's own publishing house, **RULIT MUSIC**, in Toronto. ♣

## CENTRE OFFERS SUGGESTIONS FOR AWARDING, ACCEPTING COMMISSIONS

There's more to awarding, or accepting, a commission than merely the writing and the payment.

There are at least three aspects to every commission which should be discussed in some detail *before* the agreement is taken as confirmed. They are:

- the composer's fee;
- additional costs of preparation (copying, rehearsal time, etc.) and
- clarification of various rights and obligations (e.g. right of first performance, eventual ownership of copied material).

There are few if any "rules" governing any of the above. Certain practices are becoming standard, but virtually everything is open to negotiation and agreement between commissioner (orchestra, soloist, school music supervisor or whatever) and commissionee (composer).

**The Composer's Fee:** The composer may insist on a high fee or he may be inclined to do the work for very little. There is no binding "scale." However, a few years ago the Canadian League of Composers established a "suggested scale" for the guidance of its members. While there is nothing binding about these suggested rates (which vary according to the length and complexity of the work), the CBC, The Canada Council and other agencies use them as a useful guide and pattern their fees and grants accordingly.

Unless otherwise specified though, this fee is for the composing of the work only, to be delivered in legible score form; the copying of the work into a workable form for performance may be something else.

It is usual for half the composer's fee to be paid upon acceptance of the commission, the other half upon delivery of the score.

**Preparation:** Usually the music has to be copied, perhaps the master score recopied, instrumental and vocal parts extracted (the job of a specialist copyist, perhaps necessarily in collaboration with the composer). This costs money, for a full-scale symphony perhaps \$1,000 or more. Unless there is prior agreement with the composer to the contrary, adequate provision for copyist fees must be made *in advance* by the commissioner. Although the amount is impossible to estimate with any degree of accuracy before the work is written, agencies such as the CBC and The Canada Council make some provision for copying cost as a consideration over and above the composer's fee, usually payable directly to the copyist (not to the composer) or perhaps through the Canadian Music Centre which often will supervise the copying and payment to the copyist.

Copying scores and all parts onto "transparencies," though initially some-

what more expensive than simple manuscript, is still the most practical and the cheapest method in the long run. After the premiere the life of the work is immeasurably enhanced if the score, and even the parts, can be easily reproduced. Photocopy methods are rarely satisfactory. In any such questions of copying and music reproduction the centre is always glad to give helpful advice, and may even undertake certain responsibilities on behalf of any reputable composer or commissioner, if called into the picture early in negotiations.

Composers, please note: The Canadian Music Centre *does not* pay for the copying of music written under commission.

Commissioners, please note: Consult with the composer on the progress of the score as it comes from his mind to paper so that aspects of the first performance won't catch the performers unprepared with adequate rehearsal time unprovided for. A new work needs much more preparation than does Beethoven. He can now survive a bad performance. A mangled premiere can kill a new work, and with it perhaps a budding composing talent.

**Rights and Obligations:** It is generally assumed that the commissioner will have the right to the first performance, the "world premiere." But if for any reason

he stalls, how long should this right last? Might the commissioner have exclusive rights to performance of the work for a period of time? If so, for how many performances, or for how many months? If the composer delivers late, what then? (He probably will, but the work may well be the better for it. Plenty of time should be allowed between delivery deadline and first rehearsal — to include time for the copying!)

Who owns the copied material after the premiere? Even though it is usually the commissioner who has paid for this, for various reasons it is best if ownership is transferred to the composer after the premiere (or perhaps, as with the CBC, after three "rental-free" usages). The composer owns the rights inherent in the work — it's messy if he doesn't also own and control the performance material.

In the case of vocal or choral works, might there be a poet's copyright on the text? If so, has permission to use this text been granted? Both composer and commissioner have an interest in ensuring this.

The Canadian Music Centre has seen a lot of commissions come and go. If its staff can be of any assistance, or can help with any questions, don't hesitate to ask. 🌟

### New Works accepted into the Library of the Canadian Music Centre from October 1 to November 1, 1971

#### UNPUBLISHED WORKS/OEUVRES INEDITES

##### Orchestra/Orchestre

- CLARKE, F.R.C.  
Mini-Suite (1971)  
GLICK, Srul Irving  
Psalm for Orchestra (1971)

##### Orchestra with Soloist/Orchestre avec Soliste

- KENINS, Tallvaldis  
Fantaisies Concertantes (1971)  
solo piano, orchestra

##### Chamber Music/Musique de Chambre

- BISSELL, Keith  
How the Loon Got It's Necklace (1971)  
narrator, string quintet, percussion  
BOTTENBERG, Wolfgang  
Dialogue (1971)  
alto recorder, harpsichord  
FIALA, George  
Sonata Fantasia (1971)  
cello, piano  
WUENSCH, Gerhard  
Sonata for Soprano Saxophone and Piano,  
Op. 59 (1971)

##### Chorus/Choeur

- POYNTER, Arthur  
The Lord's Prayer (1971)  
SATB, organ  
SCHAFER, R. Murray  
In Search of Zoroaster (1971)  
solo male voice, SATB (not less than 150  
singers), variety of percussion instruments  
(played by members of the choir), organ  
(may be pre-recorded)

##### Voice/Voix

- ARCHER, Violet  
Green Rain (1971)  
mezzo soprano, piano  
COULTHARD, Jean  
Music for Midsummer (1971)  
soprano, harp, violin, viola, cello or  
soprano, viola, piano  
WEINZWEIG, John  
Trialogue (1971)  
soprano, flute, piano  
ZUCKERT, León  
Remember? (1971)  
voice, piano

#### PUBLISHED WORKS/OEUVRES EDITEES

##### Orchestra/Orchestre

- PREVOST, André  
\*Evanescence (1970) Ricordi

##### Chorus/Choeur

- APPLEBAUM, Louis  
Cherry Tree Carol  
SATB Leeds  
King Herod (a Christmas Carol)  
SATB Leeds  
OUCHTERLONY, David  
Praise God!  
SATB, organ or orchestra F. Harris

##### Voice/Voix

- RIDOUT, Godfrey  
\*Cantiones Mysticae No. 2 (The Ascension)  
(1962)  
soprano, trumpet, string orchestra F. Harris

\*MS score in CMC library previously/Précédemment la partition manuscrite de la bibliothèque du Centre Musical Canadien.

## HAMILTON, McMASTER MUSIC DEPARTMENT COMPLEMENT EACH OTHER

by William Wallace

Situated in a community that values its music highly, and aware of its responsibilities to this community, McMaster University's Music Department has become a lively and expanding concern.

For its own part, Hamilton, Ontario, in recent years has become a community admirably suited to provide a healthy background to a growing music department. One better suited is, in fact, rather hard to imagine. As a chamber music centre Hamilton ranks near the top among Canadian cities: no less than six fully professional ensembles are actually resident within it. These ensembles — the Czech String Quartet, the Hamilton String Quartet, the Philharmonic String Quartet, the Sentire Wind Quintet, the Philharmonic Wind Quintet, and the Canadian Brass — are together presenting during the 1971-72 concert season nearly 500 concerts in the schools, libraries, and concert halls of Hamilton and surrounding communities. With the addition of a double bass player and a percussionist they comprise the chamber orchestra "core" of the Hamilton Philharmonic Orchestra and will perform as such several times. The full orchestra itself, a flourishing organization under Boris Brott, has a slate of some 50-plus concerts. The Bach-Elgar Choir, the Hamilton Opera Company, and several other concert series also play a role in the community.

McMaster University, besides being a beneficiary to the general musical atmosphere provided by these resources, has drawn upon them in many specific ways. The Czech String Quartet, a superb group, is in its second year as McMaster's resident ensemble. Besides providing instruction and numerous *ad hoc* services, the Czechs will perform 18 times this year in the University's series of Thursday noon-time concerts and will be heard twice in its Sunday evening Celebrity Concert series. Last January they provided, in addition to similar services, a workshop for finalists in the competition for the McMaster University Prize in Chamber Music Composition. In March they presented the prizewinning composition, **BRIAN CHERNEY's** String Quartet No. 2, in a special public concert.

The Sentire Wind Quintet and the Canadian Brass are also scheduled for performances in the Celebrity Concert series this year. Of equal importance, members of both groups are participating in the academic side of the Music Department's activities by providing instrumental instruction.

By no means a large operation in

its early years (its entering class of 1965 comprised just four students), McMaster's Music Department has even now in this, its seventh year, a fairly modest enrollment of 66. Evidence, however, of the way its program has suddenly taken ahold of the community lies in the fact that 41 of these are Year I students.

Prof. Frank Thorolfson, the conductor and composer whose methodical guidance as planner and first Chairman brought the department from its beginnings into its present population explosion, is among the best known of a full time staff of five. Prof. Marta Hidy, Concertmaster and Assistant Conductor of the Hamilton Philharmonic Orchestra, guest conductor (she, for example, took over the Regina Symphony for a concert in November), and one of Canada's most brilliant soloists, is another staff member. Prof. Lee Hepner, founder of the Edmonton Symphony Orchestra, Musical Director of the Hamilton Opera Corporation, and a respected student of contemporary Canadian music, has, with Prof. Thorolfson and Miss Hidy, served with the department since its inception. The writer came in 1967.

The Music Department feels particularly fortunate in obtaining as its new Chairman the prominent British theorist and musicologist, Dr. Alan Walker. Author or editor of an impressive flow of books (symposia on Chopin and Liszt are among these, as are the influential *A Study in Musical Analysis* and *An Anatomy of Musical Criticism*; a symposium on Schumann will appear this year), and a former senior staff member of BBC's Third Program, Dr. Walker has

in recent months been devoting his considerable energy to planning McMaster's musical future.

The gradual introduction of a number of new degree programs will be a likely result of this. (At present the Music Department offers only a Mus.Bac. in Education, although a performance degree in strings has been formally approved.) A broadened involvement in musical affairs outside the immediate community will in all probability be another. The Celebrity Concert series, for example, has already been expanded considerably, with a goal of 20 set for 1972-73; several Celebrity Concerts each year will include Canadian music, and two or three others will be of the meet-the-composer variety — events in which composers of national and international repute will hear their works and participate in discussions concerning them. A re-offering of the McMaster University Prize in Chamber Music Composition on an expanded and Canada-wide basis for 1972-73 is still another plan. Dr. Walker also favors and hopes to encourage a closer co-operation between McMaster and other Canadian universities in bringing artists of high repute to their concert halls.

The presence in the community of Dr. Walker's wife, the English concert pianist Valerie Tryon, is an added boon, and the Music Department is looking forward to her appearance in several of its forthcoming concerts.

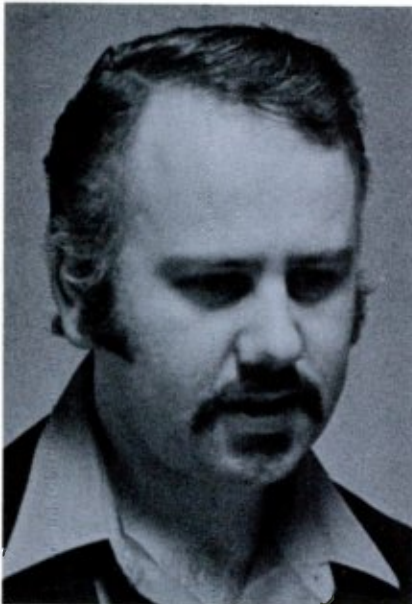
Exclusive of student concerts, the McMaster Music Department will host 34

*Continued on page 17*



Dr. Alan Walker with class.

# MUSIC IN CANADA



Ian McDougall

**IAN McDOUGALL's** "British Columbia Centennial Suite" received its premiere September 18 at the Queen Elizabeth Theatre in Vancouver. The program was sponsored by the CBC in its Festival of Music series. The Ian McDougall Big Band performed the work, to be aired eventually by the CBC.

Olivia Ward reported in *The Province*: "McDougall, surrounded by old familiar faces . . . churned out a brisk and brassy sound that kept the audience on the edge of their responses.

"Divided into six parts, the suite flowed as strongly as the B.C. rivers for which they were named. It was an impressionist's tour of B.C. — lively, winding, reminiscent of the land and the pioneering spirit.

"Without laboring his point, McDougall made excellent use of banjo, guitar, French horn and electronic sounds."

GRT of Canada Ltd. has signed country artist **BOB SMITH** to the label. Smith, an established artist in Western Canada, has had his first single for the label released: "Cold Day in October," written by **BOB RUZICKA**. Recorded in Edmonton at Damon Productions, it was co-produced by Smith and Gary McDonnell.

Before signing with GRT, Smith recorded for MCA Records and had an international release with his own "Ode To Suberbia." As added support for his new disc Smith is hosting a CBC Edmonton pop-country show titled *Pickin' and Grinnin'*.

While visiting Toronto, Blood, Sweat & Tear's **David Clayton Thomas** showed up at the Nickelodeon and performed with **RONNIE HAWKINS**.

Wrote Peter Goddard in *The Toronto Telegram* at the time: "And when David Clayton Thomas, lead singer for Blood, Sweat & Tears, appeared at the club, Hawkins' energy sparked action everywhere, as Clayton-Thomas turned in what was probably the most exciting performance I've ever heard him give.

"In place of the glossy baritone heard on the last three BS & T LPs he's done, Clayton-Thomas' voice was raw and urgent. It was like Clayton-Thomas' singing with the Bossmen, a group he headed before leaving Toronto."

January marks the beginning of the eighth year of music for the Stampeders, and what a year it's going to be! "Devil You," written by Stampeder **RICH DODSON**, is well on the way to the success "Sweet City Woman" achieved and the group's latest album will be released any day in the United States. The album, "Carryin' On," came out on the MWC label in Canada in November and will be released by Bell in the U.S. All recorded material by the Stampeders is written by Rich and other members **KIM BERLY** and **RONNIE KING**, published by **CORRAL MUSIC PUBLISHERS**.

During January and February the Stampeders will complete their first American tour. Late last year they played the West and South West, including Disneyland, and now they're off to the eastern states, including performances in Boston and New York.

The CBC-TV Anne Murray special in early November turned out to be a spotlight on Canadian talent, both performers and composers. Guests included The Stampeders from Calgary who performed their hits "Carry Me" and "Sweet City Woman."

Singer-composer **SHIRLEY EIKHARD** from Oshawa performed with Anne Shirley's song. "It Takes Time," and alone, "In Times of Rain," which she wrote especially for the show. Another highlight of the special was the appearance of Anne's younger brothers, Bruce and Stewart Murray, both talented singers in their own right.

"Jacqueline & Lindsay" is the title of Jacqui and **LINDSAY MORGAN's** first album. Out the end of the year on the Vintage label, all material for the album was written by Lindsay with the exception of one song, co-written with **RON KNAPPETT**. Ron, **BOB DOIDGE** and **DANNY LANOIS** provide the music for vocals by Jacqui and Lindsay.

The popular folk-singing duo played the Duvernay Hotel in Ottawa for two months last summer and in mid-August gave a concert at the National Arts Centre in Ottawa, part of the CBC's Summer Festival Series. Commenting on that concert, *The Ottawa Journal* reported: "Much of the appeal of Lindsay's songs lies in the lyrics which tend to be deeper and more sophisticated than those of other songwriters of the same genre."

**MICHAL HASEK** writes most of the material he performs. His music varies from old-time rock 'n' roll to city blues and some delta blues. To date he has played folk houses from Montreal to Winnipeg and TV appearances have included The Performers, Radio appearances, Afternoon and Telescope. Upcoming will be appearances on The Entertainers and the **TOMMY HUNTER** Show for CBC-TV and the Ian Tyson Show and Rollin' On the River for CTV.



Michal Hasek

**RICK NEUFELD** went into the studios in mid-November to record "The Christmas Song" for Astra Records. The single, written by Neufeld, was arranged by **JOHN ARPIN** and produced by **GARY BUCK**. The single follows Neufeld's "Highway Child" album for Astra, Neufeld's first album of his own songs.

In October Neufeld joined **GORDIE TAPP, AL CHERNY**, Gary Buck, Donna Ramsay and Stompin' Tom Connors for a concert in Nashville which turned out to be a highlight of the annual convention of the Country Music Association. Arranged by the International Committee of the CMA, it was co-produced by Gary Buck, a CMA board member, and Bill Walker, formerly musical director of the **Johnny Cash Show**.

**NEIL MacIVER** and **FRANK PHILLET**, who make up the folk/rock group Magic Music, have moved to Toronto from Edmonton. Within their first week in Toronto they performed at Ryerson's open house and the University of Toronto's New College. Both are interested in work on the university and college circuit and come backed by experience at the University of Alberta.

The two have scored and will perform the music for a CBC-FM's Studio 72 drama. "Passage of the Years" was written by Bill Daly who also wrote the lyrics for the introductory number.

**BRUCE COCKBURN** took his folk songs to Guelph, Le Hibou in Ottawa, the Riverboat and Convocation Hall, University of Toronto, in Toronto last fall before returning to True North studios last November to record his next album.

The album will follow his second for True North, "High Winds, White Sky," and single, "One Day I Walk," backed by the album's title song.

Bruce's approach to his music made him an ideal guest for CBC-TV Network's Man Alive: "The Bittersweet Sounds" in November. The program investigated man's aspirations and search for truth in today's music.

**PAUL HANN** taped material for three CBC radio shows last fall. He was featured on The Entertainers, This Country This Morning and Bringing Back the Future. Most of his material was written by **PETER WHITE**. On November 16 he played the Fiddler's Green coffee house in Toronto.

Chilliwick's switch to a new label, A&M Records, has resulted in a new single, "Lonesome Mary," written by Chilliwick member **BILL HENDERSON**, and a two-record album, "Music for a Quiet Time."

The album contains 13 songs, two of which run 17:09 and 13:38. The material was written by Bill, **CLAIRE LAWRENCE** and **ROSS TURNERY**, published by **HAIDA MUSIC PUBLISHING**.



Bob Sandler and his "48 DeSoto"

Last fall **DEE HIGGINS** toured with a rock-country group in upper New York State. She left Toronto in late October for Los Angeles. In future she will be working under new management out of Hollywood.

**BUD ROBERTS'** first album for Boot Records was released last fall in Canada and will be released in January in the United States. "This is Bud Roberts" contains six original tunes by Bud. Earlier country hits recorded by Bud were the "Alcan Run" and "Will You Miss Me While I'm Gone?"

Bud's tunes have been picked up for recording by Dermott Henry (for release in Ireland), Sean Dumphy, Max Falcon, Diane Leigh and Stompin' Tom Connors.



Bud Roberts

**BOB SANDLER** and **TONY KOSINEC** have been commissioned by McMaster University's Student Union in Hamilton, Ontario, to write the major theatrical production at the university this year. "Benjy" is a daydream about love" explains Bob. A cast of 40 from Proscenium, the university's musical theatrical group, will perform the rock musical in Hamilton the first week in February.

It was Bob Sandler, by the way, who co-wrote with Tony "48 De Soto" included in Tony's "Bad Girl Songs" album for Columbia and later released as a single. "That song actually made it to No. 4 in Kingston!" commented Bob recently. He began working on the song when driving his '48 De Soto from Vancouver to Toronto more than a year and a half ago. The car's still going strong.

"Once Again, Canada conquers the U.S." We didn't say it! *Cash Box* did, when **TOM NORTHCOTT's** album "Upside Downside" was reviewed. "Northcott makes his long-awaited U.S. album debut, already having established himself as a Canadian giant of a talent," *Cash Box* reported.

The album, released on the Uni label, includes Tom's latest single release, "Suzanne," written by **LEONARD COHEN**; and Tom's earlier singles "I Think It's Going to Rain Today" by **Randy Newman** and Tom's own "Crazy Jane." Four additional Northcott compositions are included as well.

Wicked Orange, they're called, and they're from Vancouver. The members have been together three years, combining the best elements of country and heavy rock. Most of their material is written by lead vocalist and rhythm guitarist **ALEX DEETH**. He's also penned both sides of their first release for Columbia Records, "Roll On" and "Windy Day."



Steeve Foote

**STEVE FOOTE**, more often known as Stevedore Steve, calls his music neither folk nor country, but "music for the working man." His latest album for Boot, for instance, expected out early this year, contains prison songs, all written by Steve.

"Newfie Screech" is his biggest single to date, followed by "I'm a Truck Driver" released last summer on Boot. He's written material for **BUD ROBERTS'** latest album but still chooses personal appearances at jamborees and one-nighters to other aspects of the industry. Steve performs solo, with just his guitar accompaniment, and last summer and fall toured the four Atlantic provinces breaking admission records in several centres.

**JOHN MILLS-COCKELL** of Syrnix was commissioned by the Toronto Arts Foundation to write the score for a musical comedy-drama performed for the first time New Year's Eve at St. Lawrence Centre for the Arts in Toronto. "Memories of My Brother, Part II: Guns of Silence" by Canadian playwright John Palmer was performed by the theatre group at the centre.

Syrnix' second album for True North Records, "Long Lost Relatives," was scheduled for mid-November release. It includes John's "String Space" performed with the Toronto Repertory Ensemble and an earlier single release, "Tillicum." The latter is receiving airplay in England, Australia, Mexico and Hong Kong as the theme for the CBC-TV series *Here Come the Seventies*.

**CHRISTIAN SIMARD**, a member of Morse Code Transmission, has written with **BILL MISENER**, **GRAEME BOX**, **STAN ROGERS** and **JOHN de NOTTBECK** all the material for the RCA album, "Morse Code Transmission." The group was formerly known in French Canada as *Les Maitres*.

The Irish Rovers began their fall tour of Canada and eastern United States with appearances in Toronto. They appeared at Carnegie Hall in New York and in Boston had the feature race at Suffolk Downs named after them the day before their appearance in that city.

They are taping the remainder of their 26 programs for CBC-TV and from these sessions will come another album. The group recently completed work in Northern Ireland for a one-hour special for CBC-TV.

The Irish Rovers' most recent album, "On the Shores of Americay," contains many of the songs that are featured on their weekly CBC-TV series. Included is "Years May Come, Years May Go," produced by **TOM NORTHCOTT** at Studio 3 in Vancouver and earlier released as a single.

**DONN PETRAK**, president of Country Sound Productions, and John Rodney, president of Rada Record Pressings Ltd., have signed an exclusive distribution agreement whereby Rada will have world rights to all Big Chief productions.

Initial release under the new agreement will be "Turn Me Around," penned by Petrak and sung by Shirley Ann. The tune is the feature song from the movie, "King," a documentary on the life of Martin Luther King Jr.

It's sheer luck if you can catch members of Lighthouse long enough to talk to them these days. *The Music Scene* did catch **PAUL HOFFERT** in time for him to outline their extensive U.S. tour the end of the year, followed by a three-week tour of Europe this year. The European tour will include appearances at Midem in France with stop-overs in Germany, England and Holland.

**SKIP PROKOP's** "One Fine Morning," by the way, hit the number 3 spot on charts in Holland last fall. The Lighthouse single has since been followed by "Take It Slow," co-written by Lighthouse members **RALPH COLE**, **KEITH JOLLIMORE** and **LARRY SMITH**. The group's latest album for GRT, "Thoughts of Movin' On," was released in Canada the end of November.

Lighthouse has taped appearances on the George Kirby Special and *Rollin' Down the River*, both to be viewed on the CTV network in Canada early this year.

**AL HOOPER** and The Blue Diamonds had their first album for the Dominion label released last November. "Play Me A Sad Song" includes six of Al's own tunes along with works by **GENE MACLELLAN**, **Mel Tillis** and **Kris Kristofferson**. Other members of The Blue Diamonds are **DOUG WATTERS**, **Ed Poirier** and **Shane Dorey**.

The new Everyday People single, "Don't Wait for Tomorrow" was written by group member **BRUCE WHEATON**. Flipside is **Sylvester Stewart's** "Everyday People." The GRT recording group has completed tracks for a debut album at Toronto Sound studio.

"He's most enjoyable when he sings the blues," was Jack Batten's comment in *The Globe and Mail* following **DON AUDET's** performance at Grumbles' Coffee House in Toronto last fall. "He sings like a young white man interpreting the music of old black men. The blues, in his hands, are relaxed and soft." Don, from Montreal, handles guitar, piano and harmonica as well as vocals.

His engagement — along with acoustic guitarist **RICHARD BAKER** — at Grumbles was only one of a long list of credits last year. He played Montreal coffee houses regularly, spots in Kingston and London and Le Hibou in Ottawa. Three concerts and workshops kept him busy during his second year at Mariposa and television appearances included the **TOMMY HUNTER Show**, *The Entertainers*, *CBC Showcase*, three Drop-In shows and *Bringing Back the Future*.

A highlight of his radio work were 11 documentaries on the blues for CFQR-FM in Montreal. And it's Don's radio series, "Talkin' About the Blues," that's taking most of his time these days. The programs are being produced by Autone Productions in Montreal, co-owned by Don, Richard and Richard Lightstone. The series combines all the elements of the blues, from original 78 recordings to live interviews and recordings of the great blues artists who are alive today.



Don Audet

Cecilia Halsey



Tapestry

Polydor Records (Canada) Ltd. and Kevin Hunter Associates have announced the signing of a long-term agreement bringing the Montreal-based group Tapestry to the label on a worldwide basis.

Tapestry includes **JACK WINTERS**, Heather Woodburn and Judy Harmon. Debut release is "Love Me Brother," an original song by Winters produced by **CLIFF EDWARDS** at Montreal's Andre Perry Studios.



Quality Records is distributing a debut album by Mill Supply on the Crescent Street label. The group consists of **KENNETH PETERSON**, **LUC VIAU** and Keith Whittall.

Mill Supply came into being during the winter of 1969 for the purpose of playing and recording original compositions. After working up a repertoire they began to play weekends trying out their sound in small pubs in and around Montreal.

The entire album was written by Kenneth Peterson and Luc Viau with the exception of one tune, written by **F. McLARTY**. Music was published by **CANADIANA MUSIC** or **CRESCENT ST. MUSIC**.



Love Productions has formed a new record label called Strawberry Records. All distribution, manufacture and promotion for the new label will be handled by Capitol Records (Canada) Ltd.

The first Strawberry release will be a single by the Invitations, titled "A Wednesday in Your Garden," co-written by **RANDY BACHMAN** and **BURTON CUMMINGS**. The record is a Love production and was released last fall by Big Tree Records in the U.S. It received a Friday Morning Quarterback tip in its first week of release.

Two tunes written and recorded by **BEVERLY GLENN-COPELAND** for GRT Records were released in late November: "Together For Us All" is backed by "Color of Anyhow."

Since the release last spring of her first album she has been busy with TV and live appearances. In September she performed in a concert with Syrinx at the St. Lawrence Centre for the Arts in Toronto and the following month played Grumbles Coffee House. CBC Radio appearances included Sunday and Friends in October and Music to See on CBC-TV in November when selections performed included both tunes from her single.



**FRANK MILLS'** first album for Polydor contains seven of his own songs and is titled just that: "Seven of my Songs." The album notes describe it: ". . . he makes melody out of a home in the north of Quebec. Music that speaks eloquently of quiet lakes and wild, free animals and peace and quiet . . ." Mills' tunes are published by **NORTH COUNTRY MUSIC**.

Frank's first single for Polydor, "Love Me, Love Me, Love," is also on the album. He adds his voice to his piano for the first time, and the combination works.

Aside from composing, recording and producing his album, he has written the current Bells hit, "Sweet Sounds of Music," also on Polydor. Frank is a former member of The Bells and "Sweet Sounds of Music," along with "For Better for Worse," are included on their recent album "Love, Luck 'n' Lollipops," on Polydor. **CLIFF EDWARDS'** "Easier Said than Done" is also included.



**MICHAEL VINCENT's** single for Avco, "That Girl's Become a Woman," is moving up Canadian charts fast. Vincent, from Vancouver, now living in Toronto, penned the tune.

MCA Records' Uni label has released a debut album by Suddhu Brand. The group consists of **KENNY WILSON** (sarangi, esraj, bamboo flute and shenai), **Peter Van Gelder** (sitar), **Michael Bell** (sarode) and Josh Collins (tabla, dholak, shree khol, manipuri khol).

Saddhu Brand plays "happy little songs about kite flying and fishing on a sunny day," but, as Wilson points out, "our music is the outcome of the whole realm of music today. It takes the whole of Western music where it's at right now and puts it into a precise form. It's a relaxed, beautiful sound that requires you to listen. We're asking for something from our audiences."

Recorded at Wally Heider's Studio D in San Francisco, "Whole Earth Rhythm" holds songs written by each member of the group, as well as India's great Ali Akbar Khan. All selections but the latter are published by **BLYTHWOOD MUSIC**.



**DON SCARDINO** went back into the studio in November with producer **ANDREW MELZER** to tape a follow-up to his first Reprise deck, "Hey, Hey What a Beautiful Day" written by Scardino.

He is currently getting rave reviews for his starring role in Don Shebib's film "Rip-Off." As well, he has produced a short "Rush" which will go into theatre distribution shortly. He is also starring in CBC's Jalna series.



**DEREK MARKLE's** first recording on Fatbuckle Records, a Los Angeles recording studio he owns with manager David McNamara, is Bill Malone's "Sheriff Thompson," backed by Derek's own "Happy Sad." Derek's been singing country music for about ten years, including appearances with the Stampeders, Ian & Sylvia and Ocean. Born in Toronto, now living in Lanark, he performs with his backing, in Glass.

# CONCERT

Premieres of works by composers **JOHN HAWKINS** and **HUGH HARTWELL** were given November 4 at the Salle Claude-Champagne in Montreal by the Société de Musique Contemporaine du Québec during the opening concert of the society's sixth season.

*Waves* (1971) by Hawkins was commissioned by the SMCQ. It was written for soprano and piano and performed by Margo McKinnon and pianist Bruce Mather. T. S. Eliot's poetry "Four Quartets" inspired Hawkins to write the work.

*Kâmé'a*, by Hartwell, was written with a 1970 Golden Jubilee Award Commission presented by the Canadian Federation of University Women. The title means "magic squares" which are known through the writings of the Cabbalists, who called these squares Kamî. The work is scored for eight musicians.

Montreal music critic Claude Gingras reported in *Le Quotidien Populaire*: "Let us forget the very complicated, magical, mathematical side of the piece and content ourselves with saying that from a sound effect point of view alone the uniting of diametrically opposed instruments (horn and harp, flute and percussion, etc.) produces in the work a very captivating effect. A work to be heard again."

**LUCIEN NEEDHAM**, professor of music at the University of Lethbridge, visited Great Britain last summer on a British Council Visitor's Award. The purpose of his visit was to confer with musical colleagues in university music departments and conservatories. He undertook advanced coaching in conducting with conductor Sir Adrian Boult during his visit.

Mr. Needham has also been awarded a Canada Council grant together with accompanying travel grant. Again it will support activities in the area of conducting.

Composition competitions for which entries should be submitted this year include: Internationaler Komponisten-Wettbewerb, January 15; VI International Composition Contest, Rome, one-act opera or new forms of musical theatre of similar length, January 31; BMI Awards to Student Composers, February 15; 11<sup>e</sup> Concours International "A. Casella" de l'Académie Musicale de Naples, piano and composition, March 15; Prix de composition musicale Reine Marie-José, chamber music, May 31. Additional information may be obtained by writing to *The Music Scene*.

**GILLES TREMBLAY** from the Faculty of Music of the University of Montreal and Dean **JOHN BECKWITH** from the Faculty of Music, University of Toronto, took part in a three-day colloquy in remembrance of Igor Stravinsky at the University of Toronto in late November. All events, presented by the Graduate Department of Music under the auspices of the University of Toronto's School of Graduate Studies, were open to the public.



Nancy Ward

*The Fall*, a nine-minute symphony for orchestra and piano, received its premiere November 10 at the Centre for the Arts in Regina. **NANCY WARD**, formerly from Saskatoon, studied piano there with Garth Beckett. She now lives in Toronto. Miss Ward was asked to write the work for the Regina Symphony Orchestra, Boris Brott conducting.

Miss Ward's arrangement of the Brandenburg Concerto No. 3 by Bach was included on the program, as was her *Cajun Track*. The latter was performed last year by Tranquillity Base and Revolutionary Bow. It was performed in Regina by string members of the Regina Symphony and a rock group. Miss Ward was a member of Tranquillity Base for two years.

**STEVEN GELLMAN's** rock symphony, *Odyssey*, was also on the program. Miss Ward performed rock piano for its November 10 performance. **TOM NORTH-COTT's** *And God Created Women* completed the program. *Odyssey* and the latter received their premieres last year.

The program committee of the Nova Scotia Festival of the Arts was particularly proud last summer of a concert presented by the Atlantic Chamber Orchestra. And well members of the committee might be! A concert on August 2 at Dalhousie University Arts Centre included only works by Nova Scotians and all were world premieres.

Klaro Mizerit conducted the orchestra through **TREVOR JONES' Bagatelle** for Strings; Michael R. Miller's *Woodwind Quintet*; Dennis M. Farrell's *To the Death of a Young Soldier* (performed by Eleanor May, piano, and Philip May, baritone); *Music for 'Rain,'* a South Seas Fragment, By John L. Morgan; Wolfgang Bottenberg's *Passacaglia* and Mr. Mizerit's arrangement of Handel's *Variations* for chamber orchestra.

Other musical events during the two-week festival included *The Travellers*, the Atlantic Symphony Brass Ensemble, choral groups, pianist Ronald Turini and recitals by Nelson Lohnes and Diane Parker Alcorne.

*Evanescence* by **ANDRE PREVOST** is included in the second recording by the National Arts Centre Orchestra in Ottawa, released by RCA with the cooperation of the International Service of the CBC.

Blyth Young reported in *The Ottawa Journal*: "We have heard the orchestra perform (*Evanescence*) about three times, each with more meaning, and are now pleased to have it in a form in which we can hear it whenever we wish . . . In short, here is a disc to treasure for yourself and to consider as a gift particularly for your out-of-town friends and those in other countries."

The National Arts Centre Orchestra performed *Divertissement* by **PIERRE MERCURE** during its opening concert of the orchestra's third season last October. Two weeks later it repeated the work during a gala concert in honor of the visit of Soviet Premier Alexei Kosygin to Ottawa.

The Dundas Public Library in Dundas, Ontario, a community of approximately 15,000 people, has received a \$3,600 Canada Council grant to commission three composers to write music to three traditional children's stories for performance by the Hamilton Philharmonic Orchestra. The first performance will be early this year when children will hear music by **KEITH BISSELL** put to an old Indian story.

A Dundas librarian commented that a Canada Council grant has never been given to a public library before — a new approach to the service public libraries can provide communities.



## CONGRATULATIONS

The Group Manna, from Edmonton, travelled to Calgary where members were awarded the 1971 Alberta Government Achievement Award for their music contributions to the country nationally and internationally.

Last spring Manna won a recording contract with GRT Records at the Edmonton Kiwanis Music Festival's first rock competition.

More recently, Manna has toured with the American Rock Opera Company to Detroit, Portland, Vancouver, Hawaii. The group, whose members are **LARRY REESE**, Ross Harvey and Ken Bartlett, performed some of its original material during shows. They appeared on CBC-TV's *The Performers* and performed background music for *A Way of Life* on CBC-TV's series *This Land*, in October.

## JAZZ

The first album by **JIM McHARG**'s *Midnight Special* was released in November on the Columbia label. The traditional jazz album includes the title song, "The Old Mug 'n' Jug," written by Jim. *Midnight Special* is due back at Sutton Place in Toronto any day. This date follows two previous successful bookings at Stop 33.

Jim is exuberant about the revival of jazz in the Toronto area. "I've had the busiest year since I came to Canada seven years ago," he told *The Music Scene*. "There's a definite comeback for traditional jazz. Young audiences are asking questions—they want to know about the earlier days."

Jim added that lowering the age minimum for admittance to clubs in Ontario has brought many young people to jazz. "We lost them when we had to wait until they were 21 but now they come in at 18. These kids are shopping around for music today."

## FILMS

**RICH DODSON**, **KIM BERLY** and **RONNIE KING** of the Stampeders are included in the National Film Board documentary "Rock and Roll," expected to be released the middle of 1972.

The film tells the story of rock music in Canada and includes visits to Canadian recording studios and radio stations. The Stampeders were filmed recording "Stick by You," written by Dodson and included on the group's album "Carryin' On."

"Cannibals," a feature film directed by **IVAN REITMAN**, will be released early this year in Canada. The script was written by **BOB SANDLER**, with improvisations from the cast. Bob co-wrote with Matt Segal the script for Reitman's earlier film, "Foxy Lady."

GRT has released an album of the music from "Foxy Lady," written by Bob, Ivan and Doug Riley. Two singles from the film have also been released by GRT: "Ridin' A Daydream," written by Reitman and Sandler and recorded by Terry Black; "C'mon Baby" recorded by the House of Commons, written by the three, backed by Reitman's "Hero's Theme." A third single to be released is Reitman's "Love Theme" and "To Be Part of You" by Reitman and Sandler.

A 30-minute film of **LEONARD COHEN**'S one-act play, "A New Step," is ready, produced and directed by 27-year-old Torontonian Howard Cronis. Cohen approved the project two years ago.



Pat Patterson

**PAT PATTERSON** and Dodi Robb have scored the theme and background music for "The Polka Dot Door," the new preschoolers television program produced by Ontario Educational Communications Authority. The 65 programs will run until mid March when the series will be repeated. It is broadcast daily on the CBC's Ontario network.

McMASTER — *Cont'd from page 11*

musical programs this year. The Thursday noon concerts will be a major segment of these, but the Celebrity series will present 14 programs involving, besides those artists already mentioned, such soloists as Phyllis Mailing and Jeffrey Siegel, and such ensembles as the Creative Associates (a group from the State University of New York at Buffalo, directed by Lucas Foss and Lejaren Hiller) the Paniagua Quartet, and the McMaster University Choir under the direction of Frank Thorolfson.

An event of particular excitement will be the university's series of Whidden Lectures for 1972, which will be delivered by **Milton Babbitt**. The university offers this series yearly and endeavors to bring to Hamilton a lecturer of particular renown. The date is set for the successive evenings of January 18, 19 and 20. Their covering title is "The Relations of Music."

The McMaster Music Department's interest in contemporary music has led to the installation of a modest Electronic Studio. Students are encouraged to make use of this facility on both a curricular and extra-curricular basis; indeed, in the case of students enrolled in theory courses its use is more than encouraged. The department recognizes its obligation to help all music students develop some idea of the basic nature and capabilities of electronic sound-producing media, and every theory student is therefore likely to find himself at some point in the year in front of the synthesizer.

A similar sense of obligation extends to contemporary techniques in general. It is felt that, while a thoroughgoing and sequentially developed knowledge of earlier periods is prerequisite to the fullest understanding of very recent music, it is nevertheless a mistake to defer all theoretical experience with it to the upper years. A portion of even Year I theory courses is, therefore, devoted to contemporary techniques, and course descriptions will probably soon be made to reflect this.

The Music Library, a separate facility within Mills Memorial Library, houses, in addition to an adequate general collection of books, periodicals, scores, and cassette recordings, a special collection of about 1,000 contemporary scores and an equivalent number of contemporary recordings. The department expects to augment the record and cassette holdings by about 5,000 items during the next four years.

Seeing clearly the role open to it in one of Canada's most musical cities, and the place it can occupy in Canadian music generally, McMaster's Music Department looks to the future with interest. Its interest is shared by a sympathetic university. 🍀

*Dr. Wallace is Associate Professor of Music at McMaster University, instructing in the areas of music theory and composition.*

## NEWSLETTER

### NEW YEAR'S GREETINGS —

A brief article, but of great importance to our serious composers, is contained in this issue of *The Music Scene*. Written by Keith MacMillan, Executive Secretary of the Canadian Music Centre, it outlines three areas of commissioning musical works that may cause confusion and misunderstanding between composers and the commissioners of contemporary works. His suggestions to overcome problems in these areas may well prove valuable.

BMI Canada's Musical Theatre and Film Music Workshops are each now well into their second year. Again, the Musical Theatre Workshops are under the capable leadership of Lehman Engel. Our affiliated writers and composers participating in these special workshops attend monthly. They complete writing assignments at home and the individual results are reviewed during each session.

The Film Music Workshops are arranged with the co-operation of Richard Kirk, Vice-President, California, of Broadcast Music, Inc. These sessions differ from those above in that a number of top musical personalities prominent in the Hollywood field of writing and scoring films are introduced to the writers and composers taking part, a new speaker for each session. To date we have sponsored sessions by Dominic Frontiere, Warren Barker, Jerry Goldsmith, Earle Hagen and Fred Karlin. These sessions are open to all affiliated writers and composers interested in writing for film and if you haven't been involved to date and wish to be, we invite you to contact Ronald Napier, Manager, Concert Music Administration, at our Toronto office.

In the field of popular music, our BMI Canada writers and publishers continue to establish new records of achievement in Canada and around the world. Our impressive list of Canadian hits has been increasing steadily and the performances of these hits have multiplied apace. We are truly proud of these BMI Canada affiliates and their achievements and look forward to 1972 and the even greater results that their music will enjoy in this new year.

To properly reward our writers and publishers we have filed for increased license fees for 1972. Their well-proven performances demand such action. It will be indicative of the real appreciation of their efforts on behalf of Canada and themselves by noting those who oppose our proposed new fees.

Sincerely,



Wm. Harold Moon,  
GENERAL MANAGER.

## WELCOME TO OUR NEW AFFILIATES

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