



THE MUSIC SCENE

NOVEMBER - DECEMBER 1972



CANADA MUSIC WEEK

NOVEMBER 19-26

Private music teachers across Canada have been asked by their national organization, the Canadian Federation of Music Teachers' Associations, to once again put their efforts into Canada Music Week. This, the third year, will be marked November 19 to 26.

The federation's aim, through its members, is "to promote an enthusiastic increase in the understanding of music, to emphasize the importance of musical education in musical enjoyment." New Canadian works will be introduced although Canadian music is not the sole interest of the federation during Canada Music Week. Teachers devote most of the year to promoting the appreciation, learning and value of music but they feel that holding one full week of "spot-lighting" music will be effective in fostering and developing a keener interest in this phase of the fine arts.

Teachers and their local branches or chapters have been sent a long list of suggestions, often ideas used successfully during the last two years. Don't be surprised if you run into a violin recital at your local shopping centre or in a restaurant or bank. That's all part of the scheme. Teachers plan to involve their students actively in public presentations wherever possible. Posters, newspaper articles and ads, broadcast interviews and plugs — all will be a part of Canada Music Week.

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Cover photo of Keith Bissell by Harold Robinson.

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KEITH BISSELL

by Michael Schulman

KEITH BISSELL has an unusual constituency for a composer. He writes neither for an esoteric coterie of colleagues nor for a mass audience. Seldom has he composed for sophisticated listeners or performers, and only occasionally does he indulge in pure "self-expression". As Bissell himself puts it, "I think of my music chiefly as *Gebrauchsmusik*," recalling Hindemith's term for "workaday music". In Bissell's own case, his music is largely intended for the "workday" of amateur performers — especially church and school children.

Composing for amateurs, Bissell explains, poses certain problems. "With professionals, given today's standards of virtuosity, you don't worry — whatever you write down, they're expected to play it. In many ways, it's more difficult to compose with the amateur in mind. Say I've been commissioned to write a piece for a church choir. I have to find out the general standard of the choir's performance, how high the sopranos can go, whether they have any soloists and if so, what they can handle, and if not, I adjust it. I've written for school orchestras, and often they're weak in violas, or they may have only one double-bass — the strings are invariably limited. It's a matter of trying to write something that will sound reasonably well, bearing in mind the technical limitations of the performer.

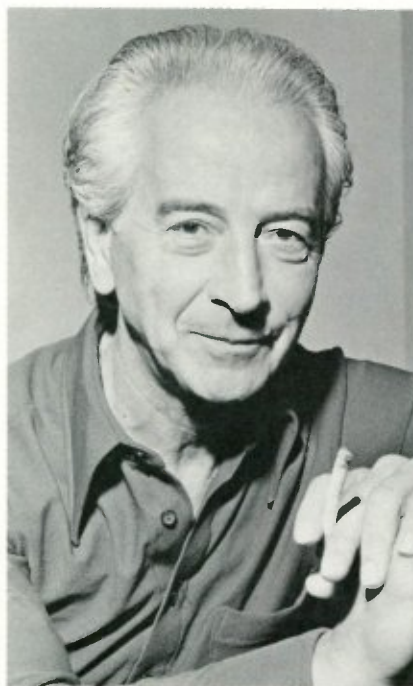
"I think Bach operated this way too, really." Bissell smiles at the comparison and continues, "He had to slug away every week and write his Sunday cantate. We don't know, but on occasion he probably had no tenors and more often than not, it must have been a hell of a poor performance."

It is evident that Bissell happily confronts these problems and limitations. He tells why. "With the amateur, there's a more direct and personal reaction. They feel you've done something for *them*. My chief satisfaction is in hearing it done, even badly, and in giving some sort of pleasure to these people. I find that with professionals, they'll play it. It doesn't matter *what* you put down, but it's mostly just a job to be done."

Keith Bissell turned 60 this year, "February 12th, that's Abraham Lincoln's birthday, too. But — I don't *feel* 60!" One reason Bissell feels younger is his continual contact with children. Since 1955, he has been Chief Supervisor of Music for the Board of Education of Scarborough, Ontario, and has regularly conducted the Scarborough Orff Ensemble, the Scarborough Teachers Chorus as well as the Toronto Sym-

phony Players concerts in the public schools.

Most rewarding of all is his work with children, because, as Bissell brings out, *they* enjoy it so much. He gives up hours of his own time to work with the National Youth Orchestra, as its immediate past-president, thus doing his part to safeguard the musical interests of Canadian children. Also, Bissell is a director on the board of the Canadian Music Centre as well as the Canadian Music Council. He is responsible for bringing **R. MURRAY SCHAFER** into



Harold Robinson

Keith Bissell

Scarborough classrooms where the children as well as the composer benefit in a unique experience.

One of Bissell's works, rescored as the "Little Suite for Trumpet and String Orchestra," was originally composed for children. "It was originally for voice and percussion, with the children vocalizing and accompanying themselves on drums and sundry percussion. All my own children's groups performed it. The strange thing was, after I rescored it for trumpet and strings, the professionals who performed it did it note-perfect, but they never performed with the freedom, the complete naturalness that the youngsters did originally."

Another rescored Bissell piece, also originally for children, is the set of "Five Dances for Chamber Orchestra," which shows the influences of Greek folk music. "The greatest musical resource of any country," says Bissell, "is its down-to-earth folk music. I've always been fascinated with folk music of various countries. I'd say nine-tenths of my own music comes out of folk music." Bissell has set numerous Canadian folk songs for chorus and, in July, 1971, Maureen Forrester gave the premiere of his "Six Folk Songs of Eastern Canada," a CBC commission.

The use of folk materials marks Bissell as a "traditionalist", a designation he readily accepts. Even his titles ("In Praise of Spring," "Under the Apple Bough," "Bluebird in March") are resolutely nature-oriented in an era when musical titles are increasingly abstract or technological. "Yes, my music is traditional. I *like* a tune. I studied music basically in the '30s and '40s in Toronto, and at that time, serialism, Schoenberg, even Bartok, were very, very strange names. Stockhausen wasn't heard of at all, of course. I guess I was too old to be seriously influenced by them. I studied chiefly with Leo Smith, a British traditionalist, a very fine cellist and a good composer."

Bissell is an enthusiast of the music of Bartok and also admires much of the new music, particularly music in which he detects links with the past. "In the very great composers, there must be a reverence for the past — Palestrina, Bach. With Penderecki, for example, it seems to be there, he doesn't shun the past. My own "St. Luke Passion" was premiered in Toronto the same week as Penderecki's. I went to the Penderecki and enjoyed it immensely. He is one of the few who can successfully use this idiom — I couldn't attempt it.

"Even when writing for professionals, and can let myself go technically, my music still falls in the same traditional line. Take writing for the voice, which I've written for more than anything else. I've had my songs sung by Maureen Forrester, Jon Vickers, Lois Marshall. I've just finished a new CBC commission for Lois Marshall, "Five Songs for Voice and Harp" — the harpist will be Judy Loman. So I know singers and I know what they like. They like a *line*, and not the broad skips and leaps that you find so often in contemporary writing. I admire the people who can do it, it's a virtuoso kind of thing, but I haven't gotten to the stage where I can enjoy the human voice trying to do things I don't think the human voice was cut out to do."

What about his younger "colleagues", the student performers he writes for and works with — are they more attuned to the avant-garde? "No, I don't think so. Working with youngsters 10 to 15 all the time, I find they tend to be quite traditional. They like a good, schmaltzy Tchaikovsky tune. Because of their youth and openness, they will accept other things. Many of the more adventurous things I've written have been for younger people. I found I could give them anything, however difficult rhythmically, and they didn't question. They'd accept it. They didn't always like it, but they'd tackle it. It's our duty as teachers to expose them to the whole spectrum, and as a composer, I like to think always that I've given pleasure without compromising musical ideals."

Michael Schulman is a Toronto freelance writer on music and President of the Toronto Record Collectors Society.

CANADA AT INTERNATIONAL ROSTRUM OF COMPOSERS

(Editor's Note—From time to time The Music Scene has printed items mentioning various Canadian works chosen for the International Rostrum of Composers. We have received many queries as to what the IRC is and how it operates. Gilles Potvin, music consultant for Radio Canada International, has also acted in recent years as delegate from Canada to the IRC. What better Canadian could we ask to explain to our readers the workings of the rostrum?)

by Gilles Potvin

To put it simply, the International Rostrum of Composers is the annual meeting of delegates from national radio broadcasting organizations for the purpose of exchanging contemporary musical works. It was founded in 1954 by the International Music Council with the collaboration of UNESCO. The IMC is responsible for organizing the meeting which takes place every year, in May or June, at UNESCO House, in Paris.

Four countries presided over the foundation of the IRC. Today there are more than 30 members. The representatives or delegates registered with the rostrum go to Paris once a year taking along with them recordings of new music aired by their respective organizations. These tapes must not exceed 40 minutes combined. The listening order is drawn by lots and the assembly listens to each tape in its entirety. This implies, of course, five or six days of attentive and exacting listening, since most of the works are quite recent. The delegates make available scores as well as detailed notes on the works and their composers to the participants.

Each country is free to present the works of its choice, the only requirement of the IRC being that these should be of high quality and by up-and-coming composers.

After listening to all the works, each delegate chooses, through a secret ballot, his personal selection of ten works at the most, awarding ten points to the best work, nine to the second best, and so on. The piece that scores the greatest number of votes becomes the selected work. Those that receive 75 per cent of the votes are recommended works. Finally, if there is a work by a composer under 25, with at least 25 per cent of the votes, it is added to the list of recommended works.

Though this procedure has sometimes been disputed it has proved over the years to be the best method of getting a reasonable consensus, which will

guide music programming directors of radio stations all over the world. The main aim of the IRC is not to select one or more works. With the many conflicting trends of today it is indeed quite difficult to avoid arbitrary decisions. What the rostrum tries to achieve is to give selected works the widest possible coverage during the year following the annual assembly. Each participating country must broadcast at least six of the works submitted and at least ten if the country has more than one network.

Broadcasting reports for the 1971-1972 season are still incomplete but the number of individual broadcasts for each work is estimated at 700, most countries broadcasting many more works than the required minimum. This number increases from one year to the next. It is quite clear that the IRC has become a powerful worldwide broadcasting media for new music.

Canada has been a member of the IRC since 1964, when the late **PIERRE MERCURE** was its first delegate. Every year since then, the CBC has sent one or more representatives to this annual assembly of contemporary music.

During those nine years of membership, 29 works from 19 Canadian composers were introduced through the IRC thus getting wide coverage all over the world: **GILLES TREMBLAY** (4); **R. MURRAY SCHAFER** and Bruce Mather (3); **HARRY SOMERS**, **SERGE GARANT** and **FRANCOIS MOREL** (2); **ANDRE PREVOST**, Norma Beecroft. **JACQUES HETU**, **BARBARA PENTLAND**, **ISTVAN ANHALT**, **ROBERT AITKEN**, **OTTO JOACHIN**, Clermont Pépin, **STEVE GELLMAN**, **SYDNEY HODKINSON**, **JEAN PAPINEAU - COUTURE**, Roger Matton **PIERRE MERCURE** (1).

Up to now, Canada has never had any works selected by the delegates, but in 1970, **STEVEN GELLMAN**'s "Mythos II" was recommended as the best work by a composer under 25. Because of this distinction, "Mythos II" was aired in 14 member countries during the following year.

The 1972 meeting was held at the UNESCO building in Paris from June 19 to June 24. The CBC's delegates were John Roberts, Head of Radio Music and Variety of the English network, and Gilles Potvin. The Canadian entries included "Kebyar" by **ROBERT AITKEN**, **GILLES TREMBLAY**'s "Solstices" and **ISTVAN ANHALT**'s "Foci", of which only the eighth and ninth parts were heard.

The selected work was "Requiem pour Lajos Kassak" by the Hungarian composer Sandor Balassa. It is an ambitious work for soprano, tenor and baritone soloists with mixed choir and

orchestra. The choice of the delegates was almost unanimous, considering the high proportion of votes in its favour.

The IRC will be celebrating its 20th birthday soon. It is clear that with the years the rostrum's recommendations are exerting more and more influence on broadcasters, publishers, artists and record companies. Following is a list of some of the works selected by the IRC since its creation, keeping in mind that these pieces were little known at the time of their selection: Henri Dutilleux, "Symphonie No 1" (1955); Witold Lutoslawski, "Musique funèbre" (1959); Humphrey Searle, "Diary of a Madman" (1960); Krystof Penderecki, "Threnody



Gilles Potvin

for the Victims of Hiroshima" (1961); Luigi Nono, "España en el corazón" (1962); Angelo Paccagnini, "Vent dans le vent" (1965); Tadeusz Baird, "Quatre dialogues" (1966); Gyorgy Ligeti, "Lontano" (1969); Andras Szoloesi, "Concerto No 3" (1970) and George Crumb, "Ancient Voices of Children" (1971).

One can reasonably expect that the influence of the IRC will increase even more so over the years and will provide ever-widening and more efficient broadcasting outlets for the works of young composers from all nations. ♣

WRITER COMBINE STYLES FOR FINAL LIGHTHOUSE SOUND

by Bruce Kirkland

Lighthouse. The name really means something in music these days — excitement, drive, refined and polished emotional power.

Lighthouse. Ten Toronto musicians with dynamic conviction and an often tested faith in their musical concepts.

Ten men in their 20s with the coolness of hard, sometimes bitter experience that's finely balanced with a touchingly naive side that lets them dream and scheme of times and events which will probably never happen — but just may.

Lighthouse. A name that meant something even four years ago when the band first grew out of a persistent idea lodged in leader-drummer-singer **SKIP PROKOP'S** head.

It meant a bleak, stone-cold outpost in the turbulent sea of Canadian music, a Lighthouse with no light. Few but the insiders knew the warmth bubbling from within the confines of those first three album disasters on RCA.

Just over a year ago their creative energies couldn't be contained any longer. The light came on — brightly, convincingly through two mind-shattering studio albums, an incredible two-record live album recorded at Carnegie Hall last February and a new studio album just being released — all on GRT in Canada.

And convincingly through a string of concerts that made them look better each time out.

A myriad of reasons account for Lighthouse's metamorphosis — the label change, ridding themselves of their New York City-based manager, Vinnie Fusco, a cut in members from an unwieldy 13 to 11 and now 10, a turnover and improvement in musicians.

But more than that was a subliminal change in the way music — after all, the only thing that really matters to the audience — was developed and played, from writing through arranging and final presentation.

"A lot of the material I wrote in the early days was really wasted," says Prokop, the ex-Paupers member who returned from disillusionment in New York to form Lighthouse in 1968.

"We would write down specific arrangements for the horns and arrangements for the string section. We would forget about the song itself and that was our downfall."

Now it's different. "We let the song be the important thing. The group members have the ability to get into it them-

selves without complicated and bad arrangements forced on them.

"Now I really try to stay on top of the idea that an arrangement can destroy a song."

Unlike the old days, the song writer also has the final say in the disposition of his material, Prokop says. It has relieved tension within Lighthouse — tension that was formerly producing a rumor a day that the band was about to collapse.

"As far as I'm concerned the band would be crazy to break up," Prokop says. "It won't break up. We're just beginning to really establish ourselves."

"Four years is an awful long time for a rock band. The time creates a feeling that it's a family. In spite of our differences we still and always did play well on stage."

There are five other members who write material for Lighthouse: Co-leader and co-founder **PAUL HOFFERT**, who plays piano, organ and vibes; lead guitarist **RALPH COLE**, who also supplies that high vocal background; lead singer **BOB McBRIDE**, who might also be found playing rhythm guitar, cowbell or tambourine; **HOWARD SHORE**, who plays alto sax and flute; and **LARRY SMITH**, on trombone, trumpet, flugelhorn, melophonium and piano.

Each of the six creators has a different way of approaching the writing of a song that eventually pulses out of stereo systems across North America.

Each has a personal style that's respected by the others, accounting for the often subtle variety in Lighthouse music.

Even the other four Lighthouse members, while they don't actively write songs, are involved in the arranging process — they come up with parts for their own instruments in the community creative process.

One of the four, bassist Al Wilmot, replaced Louie Yacknin in August before the group left for a Western Canada and U.S. tour. The others are Mike Malone on trumpet and flugelhorn, Don Dinova on viola, violin, piano and harpsichord and Dick Armin on cello. Both Armin and Dinova are trained in classical music.

Hamilton-born Prokop, 28 years old, is profoundly influential in Lighthouse music, yet even he finds writing for a rock orchestra is not simple.

"Usually I just write a song the way I feel it but I keep Lighthouse in mind as a vehicle."

He penned 10 or 12 songs for the new album. None of them made it.

"They were super-intimate so producer Jimmy Ienner didn't use them."

It was decided that Lighthouse, with its soaring jazz-inspired rock, would make less impact with personal songs and messages than would the individual artist.

"I see Lighthouse as the kind of band that could do just about anything," Prokop says. "But the personal songs might lose some of their essence in the arrangement."

"That's the reason some of us (including Prokop) are going to do our own albums."

When his first batch of songs was



From above: Larry Smith, Paul Hoffert, Skip Prokop, Ralph Cole, Bob McBride, Howard Shore.

turned down Prokop went back to writing. "On my two-weeks holidays, no less. Then I wrote specifically for Lighthouse."

Out came "Sunny Days," "Beneath My Women" and "You Girl" for the new album.

And while he thinks of Lighthouse while writing, it's not in specific terms. "I don't think of horns and strings. I get the song done first."

But he does bring some basic ideas to rehearsal for the other musicians.

"We lay that down and then let them open it up. They may find a certain music line that fits and they enjoy playing. That's fine."

From time to time—as with the recent departure of Yacknin and earlier saxophonist **KEITH JOLLIMORE**—Lighthouse changes personnel. Sometimes it's just that the musicians find they've played Lighthouse music too long. They need a change, a chance to do something they couldn't accomplish within the group.

"Honest to God," says Prokop, "I really respect what they're doing. It's like part of a family moving out but it's healthy."

Not so with the Prokop of old. "It has taken me a tremendously long time to realize that people would want to leave and do so without my feeling a violent blow to my ego."

All of this is inseparably tied up with a basic change in Prokop—away from a frenzied, fanatical leader to a more reasoned co-ordinator.

"It's a strange part of my life. I've always given all my time to Lighthouse music. My family was pushed so far in the background they hardly existed. The music was like a narcotic, you were caught up in it.

"Then you realize you're really wrong.

It takes a long time but now I'm making more space for my family (he has two young children)."

His shift in emphasis has shifted his writing. "I could write a bunch of lyrics that sound good. But it's more believable when it's an honest-to-goodness situation I've been through. And now I'm into more positive things and I'm really enjoying it."

Brooklyn-born Hoffert, 28, who came to Canada 15 years ago with his parents, is like Prokop in not being able to pin down precise terms to describe Lighthouse's music.

"I can tell you what Lighthouse isn't," says the co-leader. "It has not been a band that has written acid rock songs, the whole dope trip involvement.

"It has not attempted to overthrow the establishment. It's not a violent band. That leaves everything else."

But there are still problems. "The biggest difficulty in writing songs for Lighthouse is that the music you might write isn't necessarily going to be played."

For the new album 80 songs were written. Nine were chosen.

Again, many were personal sketches. "They would be more effective if done by a guy with a guitar and a couple of guys backing him up."

Hoffert also plans to record his own album—with material Lighthouse does not make use of. "Anyway, I don't especially write something for Lighthouse. I write the song.

"Sometimes the lyrics or sometimes the music comes first, or both at once. I conceive of both the song and the arrangement and just kind of sketch out what I want. The band edits and adapts it.

"In a Lighthouse concept, all the parts are the ones that the individuals want to do, not like it used to be. We're more homogeneous, more 'homomatural'."

Ralph Cole, 25, was born in Mount Clements, Michigan, lived in Detroit, and came to Canada to help Prokop and Hoffert form the first version of Lighthouse.

He echoes some of Hoffert's comments. "Basically, some of us write whatever comes out of our heads and it happens that some things are appropriate for the band."

It's the community action that's important for Cole. "We may try 10 different ideas and only one might work and we still might change it. But we all work it out together."

It usually takes a day of rehearsal to get a song set, although there may be some changes later. It's unusually played live a couple of times before we record it."

Cole was steeped in rock-guitar playing from the time he joined a group at 14, The Hitchhikers (later changing its name to Tyme). The group stayed together until he met Prokop, who was then with the Paupers. "Even then he had the idea for a large band." He came to Toronto in October, 1968.

Bob McBride, 25, the vocal guts of the band since joining two years ago, labours harder writing material for Lighthouse than for himself (he prefers autobiographical songs or love ballads about his girl).

Again, he's branching out. An album the Toronto native has recorded for Capitol has just been released.

You ask **HOWARD SHORE**, 25, how he writes songs for the band. "I don't." Huh? But his name pops up in writer credits on albums.

"I wouldn't know how to go about writing a song for the band. I write a song for myself and the band will adopt it—more of a compromise. Half is for my own ego, half goes to the other egos."

Shore is perhaps the most diversified outside Lighthouse, although the Toronto native is a Lighthouse original. He works for radio, composes film scores and music for CBC television programs.

"I want to work more as a composer. It's yourself. Alone. With playing it's more spontaneous. But I like to keep them separate.

"Both have to be fulfilled but it's a bit confusing sometimes in Lighthouse."

Larry Smith, 25, says "I'm like Howard. I don't write songs for Lighthouse. I might be walking along and be hit with the song. I run to find a piano to get it going."

For the new album he submitted eight songs—one, "You Give to Me," was picked. It's the longest cut on the record.

He, too, will be found soon on a Capital album "with all the songs Lighthouse didn't use."

Lighthouse. An exciting band of individuals with a common product—inspired music. ♣

Bruce Kirkland is popular music writer for The Toronto Star.

*After completing the Western Canada tour with Lighthouse in August, Howard Shore telephoned *The Music Scene* to say that in order to give himself more time for composing and recording with other artists he had left Lighthouse.



THE PERFORMER AND COMPOSER IN LEE GAGNON VIE FOR SUPREMACY

by Michel Goodwill

LEE GAGNON has been for a long time one of the great names of Canadian music. He has proved his talent in every musical field. He is a first-class flutist-saxophonist, a producer, an arranger and a director. And he still finds time to compose little masterpieces, either for himself or for commercial purposes.

Lee's music and his personal life are intimately linked together. He told us about his evolution and musical thinking through memories and anecdotes.

Lee was born in the Matapedia Valley in the province of Quebec. His parents were American innkeepers and at an early age he was already listening to blues and big band music. "When I was 14, my father decided to send me to a classical college in Quebec for my education. But I was already committed to a musical career and in 1952 I officially decided to become a professional musician. I left for Montreal to join the Conservatory. I was 18 and as several of the teachers thought that it was a bit too late to start studying music, I was accepted with reservation. But at the end of the year I won the flutist competition. Already I had my own jazz band.

"In 1962, I took part for the first time in the Jazz Festival of Montreal, which at the time took place at the Comédie Canadienne."

The programme included such famous names as Miles Davis and John Coltrane. "All the same, my band was well received both by the public and the critics." Already there was talk of a promising future for Lee Gagnon's big band. "On the strength of this success, I set out to open up the jazz market in Quebec. The best way for us to get an audience was to open nightclubs, something which, at the time, was almost impossible. The word spread very quickly and after a while a lot of people came to the jam sessions."

In spite of his love for the big band sound Lee gave up the band: "I was taking too much pleasure in the big sound. Like all musicians, I wanted to have more space for my own solos. When I was playing a solo, I felt too uncomfortable and I did not dare expand it. On the other hand, in a small formation, I would have more time and more space to improvise. So, I gave up the big band and started the 'Lee Gagnon Quartet'.

"But that was not the end of my

nightclub activities. The Jazz Hut came into being and besides the local musicians, there were such famous people as John Coltrane and Dizzy Gillespie."

It was about that time that Lee officially made a transition. Not complete, but partial. He became an accompanying musician and arranger at the Théâtre des Quatre Sous and later at the Théâtre de la Verdure. With this new experience, his time was now divided between accompaniment and the hot nights at the "Jazztèque."

In 1967, with Expo and all the doings, Lee found himself with too much work. He wrote the music for the film "*Chantal en Vrac*," with Chantal Renaud. The film was panned unanimously by the critics, but they applauded the music.

By now he had been acclaimed on all sides, and was invited to represent his country for a week at the Canadian Pavilion at Expo 67.

"Expo was for me a true revelation! To be able to play my music to people from all countries, as a representative of my own country, was really fantastic. Since I have always been a jazz fanatic, I felt that I was bringing something to the music I love. My ideas would be able to spread more widely."

In 1968, Lee was about to reap the benefits of his experience at Expo. In collaboration with the Quebec Department of Cultural Affairs, he toured the centres throughout Quebec. "I had had that idea the year before and I was convinced I would be able to rouse young people's interest in jazz training. I did the tour with four musicians, explaining in every town my conception of jazz. At some point during the show, I introduced extracts showing each phase of the evolution of jazz: the blues, Dixieland, up to the 'free-form music.' The reaction was unbelievable and I was invited back several times. But in that same year I had to divide my time between my conferences and accompanying Charles Aznavour's show."

The Great Charles had come to Montreal and had chosen Lee to lead his show. The French singer was so impressed by Gagnon that he hired him immediately for his tours in the United States.

Today things have changed somewhat for Lee Gagnon. The experiences and stubbornness of the beginning have given way to today's productions and musical achievements.

Lee has developed his sense of composition to the highest degree. His

passion for music meant a thorough analysis of each and every style: "What makes it sound like Coltrane, Sly Stone or Beethoven?" This study was so thorough that Lee can now claim he is a "custom" composer.

"I have just composed a big musical piece for the group Chase. Since the leader has been a close friend for years, I have come to know and respect him. I also know what he likes and this composition suits him perfectly. It has no title, and lasts three minutes; it will give a new dimension to Chase's music. I see it as a great theme for a film — a unity in itself!"

This brings us to discussing the music Lee writes at the present time. Because of his reputation and versatility, he was asked recently to compose the music for some 13 films for various



Lee Gagnon

industrial concerns: "Film music agrees well with my style. I can use my talent as a composer and arranger and at the same time let the improvisation run free." Among the industrial films for which he has written music, is one on Hydro-Quebec, another on the St-Jean Vianey disaster and a short documentary on Montreal meant to attract capital for the 1976 Olympics.

"I have also worked for the National Film Board on very difficult projects. Among them, an educational film for the 10 to 13 age group, where I used rock and the melodic musical line in a new light. I wanted to attract their attention without diverting it from the main interest of the film. I used simple lines, easily understood, together with a rhythmic section of the rock-n-roll type."

Film music has now become one of Lee's specialties, but he did not give up jazz for it. Lee has also made a name

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CANADA MUSIC CENTRE ACTS AS INFORMATION CENTRE

by Keith MacMillan
Executive Secretary, CMC

The best known feature of the Canadian Music Centre is its library of music scores and recordings of Canadian music. About 4,000 of these scores are borrowed annually by musicians, teachers, broadcast executives and others, not only in Canada but throughout the world. Dozens upon dozens of visitors to the centre listen to recordings of the music of Canadian

composers, from this disc and tape collection unique in Canada. To most of its regular clientele, the library is the centre.

But the library is merely one of the centre's resources. The CMC was founded, after all, primarily as a promotion agency for Canadian music (at least of the non-pop variety), and the library was fashioned to serve this purpose. But the CMC, as a promotion agency, must therefore at all times know who are its regular and potential, and

ever-changing, clients — conductors, music libraries, pianists, vocalists, music teachers and professors, critics and writers on matters musical, broadcast music executives, and so on. Therefore the centre must each year send out hundreds of questionnaires to the many branches of the music profession in Canada. Consequently, for some years the centre has been gaining a reputation as "information supplier" to govern-

Continued on page 17

New works accepted into the Library of the Canadian Music Centre from April 15 to July 25, 1972.

UNPUBLISHED WORKS/OEUVRES INEDITES

Orchestra/Orchestre
ARCHER, Violet
Symphony No. 1
BUCZYNSKI, Walter
Iskry for Orchestra (1969)
COULOMBE-SAINT-MARCOUX, Micheline
Modulaire (1967)
Hétéromorphie (1970)
FLEMING, Robert
Hexad (1972)
GELLMAN, Steven
Encore (Mythos I Revisited) (1972)
Overture for Ottawa (1972)
HENNINGER, Richard
Catena (1969)
MILLER, Michael R.
Strophe, Antistrophe (1971)
KLEIN, Lothar
Appassionato for Orchestra (1959)
RAE, Allan
Wheel of Fortune (1971)
woodwinds and strings
The Hippopotamus (1972)
Love is Me (1972)
Two Thousand Years Ago (1972)
TURNER, Robert
Eidolons (1972)
(12 images for chamber orchestra)

Orchestra with soloist/Orchestre avec Soliste
FIALA, George
Sinfonietta Concertata (1971)
free bass accordion, harpsichord and string orchestra
KLEIN, Lothar
Music on Themes of Paganini (1967)
collage for violin and orchestra

Chamber Music/Musique de Chambre
AITKEN, Robert
Kebayr (1971)
flute, clarinet, trombone, 2 double basses, percussion, stereo tape
ARCHER, Violet
Sonata for Alto Saxophone and Piano (1972)
ARMENIAN, Raffi
Progressions I (1972)
flute, cello, piano
BISSELL, Keith
Serenade for Five Winds (1972)
2 oboes, 2 horns, bassoon
BOTTENBERG, Wolfgang
Octet (1972)
flute (picc.), oboe, clarinet, bassoon, trumpet, 2 horns, trombone
COULOMBE-SAINT-MARCOUX, Micheline
Sonate pour flûte et piano (1964)
Quatuor à cordes (1965-66)
Equallon I (pour 2 guitares) (1967)
DELA, Maurice
Divertimento (1972)
2 alto saxophones, 2 tenor saxophones
FIALA, George
Musique à quatre (1972)
2 violons, alto, violoncelle
GELLMAN, Steven
After Bethlehem (fugue) (1966)
string quartet
GLICK, Srul Irving
Deborah (1972)
narrator, brass quintet
HAWORTH, Frank
Kernwood Suite (1972)
saxophone quartet

HENNINGER, Richard
Evolutions (1971)
alto saxophone solo
KLEIN, Lothar
Six Exchanges (Da Capo) (1972)
alto saxophone solo
MILLER, Michael R.
Four Canzonets (1969)
brass quintet
Trio
clarinet, viola, piano
RAE, Allan
Impressions (1966)
woodwind quintet
A Day in the Life of a Toad (1970)
brass quintet
Sleep Whispering (1971)
vibraphone, alto flute, piano
The Maiden of Deception Pass (1972)
flute (picc.), oboe, clarinet, bassoon, horn, 2 percussion, 2 synthesizers, computer tape
TURNER, Robert
Nostalgia (1972)
soprano saxophone, piano
ZUCKERT, Leon
Sur le lac Baptiste, Ontario (1972)
B_♭ saxophone (or clarinet) piano

Chorus/Choeur
ARMENIAN, Raffi
Three Armenian Songs (1964-68)
SATB
COULOMBE-SAINT-MARCOUX, Micheline
Makazoti (1971)
8 voices (SSAATTBB), flute, clarinet, trumpet, trombone, violin, double bass, percussion
HAWORTH, Frank
Mass of St. Michael (1972)
SATB, piano or organ
JONES, Kelsey
Hymn to Bacchus (1972)
SATB, piano four hands
KLEIN, Lothar
Meditations on Passyoun (1958)
tenor, baritone, ATB chorus, 2 oboes (E.H.), 2 bassoons, contra bassoon, 2 trumpets, 3 trombones, harp
MILLER, Michael R.
Blake on Love
SATB
Blakes Garden
SSA, piano
Blasphemies of Blake
tenor, 2 baritones, bass, TTBB chorus

Voice/Voix
ARCHER, Violet
The Daffodils (1972)
medium voice, piano
CHERNEY, Brian
Eclipse (1972)
soprano, flute (alto flute, piccolo), piano (celesta), various percussion instruments played by singer and flautist
COULOMBE-SAINT-MARCOUX, Micheline
Chanson d'automne (1963 — rev. 1966)
soprano or tenor, piano
FREEDMAN, Harry
Pan (1972)
soprano, flute, piano
KLEIN, Lothar
Laments from Gondal
soprano, viola
Three Melancholy Songs
soprano, piano

MANN, Leslie
Three Songs to Poems of Shakespeare, Opus 23 A (1967)
contralto, clarinet in A
VAN DIJK, Rudi M.
Immobilis Eden (1972)
soprano, flute, piano

Piano

BUCZYNSKI, Walter
Zeroing In #5 (Dictionary of Mannerisms for piano solo) (1971-72)
GELLMAN, Steven
Melodic Suite for Piano
KLEIN, Lothar
Sonata for Piano

PUBLISHED WORKS/OEUVRES EDITEES

Orchestra/Orchestre
BISSELL, Keith
*Andante e Scherzo (1971)
E. C. Kerby (Caveat)
*Divertimento (1964) (string orchestra)
E. C. Kerby (Caveat)
GLICK, Srul Irving
*Gathering In (1970) (string orchestra)
Summit Music
SOMERS, Harry
*Stereophony for Orchestra (1963)
E. C. Kerby (Caveat)

Chamber Music/Musique de Chambre
COWAN, Don
Charm Bracelet
Boosey and Hawkes
EGGLESTON, Anne
*Quartet for Piano and Strings (1954-55)
Jaymar (Huron Press)
piano, violin, viola, cello
PAPINEAU-COUTURE, Jean
*Trois Caprices
Peer International
violin, piano

Chorus/Choeur
CABENA, Barrie
Introit For The New Year, Opus 37
Jaymar (Huron Press)
solo tenor or bass, SATB, organ
Psalm 150, Opus 44
Jaymar (Huron Press)
SATB, piano or organ
Twelve Benediction Amens, Opus 45
Jaymar (Huron Press)
SATB
FREEDMAN, Harry
*Keewaydin (1971)
G. V. Thompson
SSA and prepared tape (optional)

Piano
CHERNEY, Brian
*Pieces for Young Pianists — Book I
Jaymar (Iroquois Press)
HAWKINS, John
*Five Pieces for Piano (1967)
Jaymar (Iroquois Press)

Organ/Orgues
CABENA, Barrie
Sonata for Manuals Only, Opus 23
Jaymar (Huron Press)
Sonata Festiva, Opus 42
Jaymar (Huron Press)
Sonata IX, Opus 51
Jaymar (Huron Press)

*MS score in CMC library previously/MS partition à la bibliothèque du CMC auparavant.

MUSIC IN CANADA

JOE MENDELSON, that fiery, foot-stompin' energy behind Mainline, has left the group to make his way on his own. This fall he and his manager Wayne Thompson visited recording companies in both Canada and the United States and at press time had still not decided upon a label for Joe as a single act. Between visits to major record companies he played Grumbles in Toronto, Le Hibou in Ottawa, London's Smales Pace and the University of Guelph and Queen's University.



The Rainvilles

MORRIS RAINVILLE dropped into BMI Canada's Toronto offices during an engagement by Morris and his wife **DOT** at a Toronto Holiday Inn. The Rainvilles, he explained, have recorded their second album for Melbourne. This follows the duo's successful single "Polar Bear Express," backed by "At the Wheel," written by the couple.

The Rainvilles began recording in 1967 and have worked from country to middle of the road. Their recordings have led to CBC and CTV television appearances. Now living in northern Ontario, their latest recordings tell of the excursion train running from Cochrane to Moosonee and places along the way.

"Rock 'n' Roll Song," the first release from the newly formed Haida label in Vancouver, has become a major Canadian hit for **VALDY**. An album, titled "Country Man," might well do the same.

The album, produced by **CLAIRE LAWRENCE**, is mostly material written by the 25-year-old artist. Two songs by **BRUCE COCKBURN** are represented, "Goin' Down Slow" and "Goin' To The Country".

Valdy, whose real name is Valdemar Horsdal, lives on a five-acre hideaway farm on Vancouver Island just outside Victoria. He grows vegetables and raises chickens and cats. He started his musical career playing Irish folk music while attending St. Pats University. Afterwards, he worked for the city of Victoria designing sewage and drainage systems.

In the *Vancouver Providence* critic Jeani Read, reviewing a Uriah Heep-Buckwheat-Valdy concert at the Gardens, wrote: "Meanwhile, everyone has a friend that reminds him of Valdy: a hopeful sad idealistic realist of a bearded, messianic gentle fellow, given to chuckles and sudden bitter ironics. He sings songs that are plain and kind and cutting, with an eye for paradox and a quick wit. It is easy to love him, and the audience in the Gardens did."

It came as quite a surprise to Thundermug to find out that they had, not one, but two hits going for them at once.

First, Axe Records released "You Really Got Me" from the album titled "Thundermug". The song, previously made known some years ago by The Kinks, became a hit across Canada. However, programmers in Ontario also started leaning, on another LP cut, "Africa," and it has moved up the charts.

The band, comprised of **BILL DURST** (guitar), **JOE DeANGELIS** (lead vocals), **JIM CORBETT** (bass) and **ED PRANSKUS** (drums), lives in London, Ontario, and "Thundermug" is their first record.

Each member of the group contributed material for the album. Bill and Joe collaborated on four songs (including "Africa") while Jim and Ed worked together on three tunes. Two more songs by Bill round out the package.

BOBBY HALES, who scored the music for the CBC series *The Manipulators*, has completed work on the theme and background music for this year's new CBC series *The Beachcombers*, starring Bruno Gerussi. Programs began in October.

PAUL HANN performed the musical background for the first episode of this year's CBC-TV network series *This Land*, viewed in late October. The music was co-written with Paul's regular collaborator, **PETER WHITE**, and accompanied film clips from across Canada.

Paul appeared with Humphrey and the Dumptrucks during Edmonton's Klondike Days last summer and earlier made two appearances on the **RUSS THORNBERRY Show**. He performed five original tunes on the CBC-Radio West Coast program *B.C. Folio* August 6.

Edmonton's **TOMMY BANKS** took time from his busy television and business commitments to acknowledge his musical roots in the city by performing four jazz concerts at the city's university campus. The four sell-out concerts saw pianist Banks join forces with U.S. saxophone player Pepper Adams and Tom Doran and Bob Carins from the city.

JAZZ

"I feel with the showcase we have, we could build this boy into an international star overnight," Lawrence Welk said of **HENRY CUESTA** in August. "You remember my words," Welk told a *Toronto Star* reporter. With this Welk announced the Toronto clarinetist was about to join his band.

Cuesta led a dance band at Toronto's Skyline Hotel for the past three years and early in the fall trumpet and flugelhorn player **GUIDO BASSO** moved in to fill Cuesta's spot. Basso will continue to conduct his own orchestra in the CBC-TV series *Bandwagon*.

Following the success of the album "Moe Koffman Plays Bach," jazz musician **MOE KOFFMAN** recently completed a jazz version of Vivaldi's "Four Seasons Suite" arranged by Doug Riley. The album, on the GRT label, was due for release in October.

Moe appears regularly at George's Spaghetti House in Toronto, and among his future engagements is a concert with his quartet on November 19 at the University of Western Ontario.

Hot Cottage and Walter Horton recorded "Joe Chicago" on the London label and since release the single has received good airplay across Canada. **STEVE BODDINGTON**, Bob Derkach, Brian Koehli and Linsey Umrysh wrote the tune. All are members of Hot Cottage. Walter Horton, one of the finest blues harp players there is, is expected to join Hot Cottage for an eastern tour this fall. The group is from Edmonton.



Dr. Music

JAMES ROBERT AMBROSE was born in Toronto and attended York University where he began his writing career. His songs reflect his personal feelings and emotions and he backs himself on, first, piano, and guitar.

Ambrose was prepared for the usual long haul to success when he broke into recording earlier this year but the success of his first single, "Brand New Sunny Day" on Hopi Records, will cause people to take note of his material as it appears in future. The hit made top ten charts across the country and was No. 1 on a number of Canadian stations.

His second single will be out mid-November, followed by an album the first of the year. Ambrose works only with his own material. Recordings are distributed by London in Canada and Vanguard in the United States.

Everyday People's latest single will be out any day on the GRT label. "Memories" was written by group member **BRUCE WHEATON**. The single follows the successful "Feelin' Better Already," also a Wheaton penning, which was playlisted across Canada after winning the MLS vote in August.

Early November sees Everyday People performing in Calgary, Edmonton, Regina, Saskatoon and Winnipeg. Before they left on their western tour they performed steadily throughout Ontario, including a concert at St. Lawrence Centre for the Arts in Toronto co-sponsored by Fabergé Perfumes and CKFH Radio.

MUCH Records' first single by the Montreal Group Mantis was released in late summer. "Communique," the A side, explains the group, "means official message. Love is God's official message." Co-writers were group members **RICK ELGER**, **MARTIN SWERDLOW** and **CHRISTINE WILLIAMS**. Rick also wrote the flip side "National Blues." Both are rock numbers.

The Bells of Montreal have signed a new deal with Polydor Records and a single will be out by mid-November. Their manager, Kevin Hunter, has confirmed that the group has not split since the departure of **CLIFF EDWARDS**.

Cliff's first single as a solo artist came out in October and an album, already cut, will be released in January. It contains material by **GENE MacLELLAN**, **KEN TOBIAS**, **JACK WINTERS** and some of Cliff's own material. Cliff's single is titled "Hold Me" and is self-penned.

SHIRLEY EIKHARD, the young Canadian folksinger from Oshawa, who completed a successful tour of western Canada this summer, plans to record her next album in Nashville. The album, on the Capitol label, is scheduled for completion by the end of this year.

FILMS

FRED DIXON's tune "The Call of Spring" has been included in a half-hour documentary of the early settlement of Lanark County in Ontario. The film was produced by Nigel Hutchings through a Canada Council grant, Dixon told *The Music Scene*, and arrangements have been made to show it on CBC-TV this winter.

All music for the film was performed by Fred Dixon and his group, the Friday Afternoon. Narrator is Patrick Watson and the story of Lanark County is told through acting and graphics.

A new Banff album featuring the Friday Afternoon is expected out any day. Fred wrote six of the ten tunes on the up-tempo contemporary country album.

"The Last Fatal Duet," a Fred Dixon original, was picked up by Stompin' Tom Connors in a summer album release.

The new Dr. Music's first album, for GRT, will be out before the end of the year. By "new" we mean Dr. Music has decreased in numbers from 15 to 7, with a few new additions to what's left of the old lineup.

Dr. Music's first public appearance in Toronto in September brought rave reviews from the press and a better sound from the group. Doug Riley leads Dr. Music and three writer members are **KEITH JOLLIMORE**, formerly with Light-house, **STEVE KENNEDY**, once with Motherlode, and **WAYNE STONE**, Motherlode's drummer.

Dr. Music toured Western Canada in late summer, followed by Central and Eastern Canada later in the fall. Their college bookings begin in November and Christmas week will see them at the Colonial in Toronto.

Television appearances during the fall included the *Ian Tyson Show*, *Rollin' on the River* and the Crippled Children's Telethon in October.

Spice dropped into Toronto in late summer for a couple of months' promotion for their new single, "Just A Little Love" written by group member **LAURIE CURRIE**, released on the Franklin label. The tune is published by **AND THEN I WROTE MUSIC**.

While in Toronto they cut their next single at Manta Sound. "Motion Man" was written by another group member, lead singer **BRIAN MIESSNER**.

GERRY JOLY is a talented guitarist who has performed in clubs in the Ottawa valley for many years. His first album, "Gerry Joly Live At The Belle Claire," recently came out on the Marc Label. It contains many of his own compositions, notably "Mile After Mile," which reached number one on many charts across the country. His unusual style incorporates flamenco and jazz, as well as overtones of country. On his album, Gerry takes care of lead guitar and vocals, with bass guitar work by Reo Pilon.

Last summer **ROBIN MOIR** was back performing at the Chateau Laurier Hotel in Ottawa. She began her nightclub career there in 1968 but has since continued studying, last year going to New York for acting, diction and vocal lessons.

Robin's particularly pleased with her most recent penning, "My Blue Song," but at press time had not signed a recording contract.

On a tour of Australia and New Zealand the Guess Who will present a pair of beavers to the zoo in each city the group plays.

Meanwhile, the album "Live At The Paramount" has picked up outstanding critical acclaim and sales. As well as presenting old favorites like "American Woman" and "Albert Flasher," the LP introduces some startling new material, particularly "Runnin' Back To Saskatoon" by **BURTON CUMMINGS** and **KURT WINTER**.

"They are a very tight band of guitars and drums. They write imaginatively, they sing well as individuals and together. They can even spell harmony correctly. And most important, they are totally natural." That was written by Brian McLeod in the *Vancouver Sun* earlier this year after Brian heard the Vancouver-based group Stalio Thumrock.

The group has signed with Haida Records and is managed by Keith Lawrence. Members are **GARRY BELL**, **BASIL WATSON**, **Brett Wade**, **Dick Whetstone** and **Joel Wade**.

BEECHWOOD MUSIC OF CANADA told *The Music Scene* that it placed several new **GENE MacLELLAN** tunes during the fall. MacLellan introduced a number of new songs during a September engagement at the Riverboat in Toronto.

CLIFF EDWARDS, former leader of The Bells, will include two MacLellan tunes on an album; **MIKE GRAHAM** has picked up two on his first album for GRT and Karl Erickson has included four on his first United Artists album.

One of the highlights of the Calgary Stampede last summer was the Country Music Cavalcade, a five-hour concert featuring many country artists.

Among BMI Canada affiliates on the programme were the Mercey Brothers, who opened the show; **DICK DAMRON**; **GARY BUCK**, backed by his band, Loose Change; **TOMMY HUNTER**, accompanied by the Rhythm Pals; the Allan Sisters, **AL CHERNY**, **SHIRLEY EIKHARD** and **ELMER TIPPE**. Brave Belt appeared as well.

The Country Music Cavalcade ran from June 15-17 at the Corral, in Calgary.

RONNEY ABRAMSON's first album on Capitol was released in Canada in early October and contains all original material by the young artist, published by **CRENNIS MUSIC** and **SUMMERLEA MUSIC**.

Ronney, who currently resides in Montreal, has played the folk circuit in the East and is touring colleges across Canada with her group this fall.

Canada's only big-time television variety band show, *Bandwagon*, with host Bob Francis, featuring famous guest celebrities and the 17-piece orchestra of **GUIDO BASSO**, made its debut on CBC television this fall.

One feature of the new program is paying tribute to outstanding composers. Composers to be honored in future weeks include Cole Porter, **GENE MacLELLAN**, Rodgers and Hart, **SHIRLEY EIKHARD** and Carole King.

Toronto songwriter **BOB CARPENTER** has found a willing audience for his performing abilities in Edmonton. He performed to sell-out audiences two nights at Edmonton's new folk mecca, Room at the Top, on the university campus. The second night was recorded by Radio CKUA in Edmonton for two radio specials. At press time he was booked for a return engagement at the folk club.

Carpenter also played the role of college instructor when he took a class in music history taught by Holger Petersen (*KITCHEN TABLE MUSIC*) at the Grant MacEwan College.

RON PALEY of **AFTER 5 MUSIC** in Winnipeg dropped into BMI Canada's Toronto offices to talk about activities at Winnipeg's Century 21 Studios.

RUSS GURR, he said, has cut an album with 13 of his own tunes, produced by Dave Shaw and **JOHN HILDEBRAND**.

MICKEY and **BUNNY SHEPPARD** have returned to recording and have completed an album of Ukrainian folk tunes, on V records, distributed in both Canada and the United States.

And **CHAD ALLEN** has produced and cut an album of his own material. Chad is on the writing staff at the Century 21 complex. Ten tunes were written by Chad with **ROB MATHESON** and one with **HARRY HILDEBRAND**. Chad and Harry co-write many commercials coming out of Century 21, several of which have turned into saleable tunes. Chad is expanding into the business end of music while still continuing with recording and performing. He's signed several writers to his **AND THEN I WROTE MUSIC** publishing house, including writers from the groups Spice and Blakewood Castle. He produced Blakewood Castle's latest single, "Scarecrow," a follow-up to "Farmer's Daughter," co-written by lead singer **LONNIE PANNELL** and **JOHN HANNAH**.

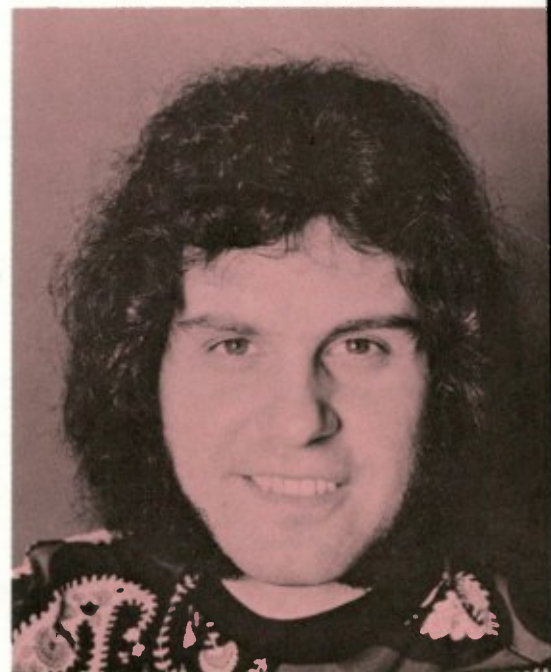
A & M Records of Canada Ltd. has created a razmatazz promotional campaign to introduce a new artist, **LORRENCE HUD**, and his debut album for the label.

More than 40 media reps were flown to Toronto, from across Canada, for a party to introduce the 24-year-old songwriter-singer-musician. A & M distributed copies of the album beforehand with a lyric booklet and poster designed by Christianne.

One interesting aspect of the album is that Lorence wrote, produced, sang all parts, and played all the instruments. The result is a well-honed, homey slice of contemporary life.

Born in Saskatoon, Lorence first showed strong musical inclination at 7 when he played guitar, under the tutelage of jazz veteran Gordie Brandt. By 13 he played with a popular rock and roll group, The Shadows, enjoying a regular weekly television show, *Teens on TV*. Lorence played through university doing weekend gigs as well as winter and summer stints. He has come to master several instruments: bass, drums, guitar, piano, organ, glockenspiel, harpsichord, vibes and saxophone.

Through writing his own material he met Bill Porter, and with the group For Keeps, Lorence travelled to Las Vegas



Lorence Hud

to record "Morning Town" in Porter's studio. The single was picked up by RCA and stood high on western Canadian charts for several weeks.

The group eventually split up and Lorence decided to devote his time to writing and working studio sessions in Toronto.

For a second album Lorence is scheduled to record at A&M's Los Angeles studio with producer John Stewart. His songs are published by Irving Music, Inc.

LOU HOOPER began his career more than 70 years ago. He was 3 at the time and his first appearance was in a Christmas concert. Throughout the years music has been his life. He's cut more than 500 records. Born in Buxton, Ontario, at 15 he enrolled in the Detroit Conservatory of Music where he received a bachelor of music degree. After several years working in Detroit he moved to New York where he taught in Harlem. That's when he began his career as a recording pianist and arranger.

Hooper left New York for the "high-light of my professional career." That was his part in Lew Leslie's *Blackbirds*, a Broadway-style revue often referred to as the first really important all-Negro musical. Hooper returned to Detroit and then came to Toronto and on to Montreal where he lives today.

When the Second World War broke out he joined the Royal Canadian Artillery. He spent six years in Europe, leading concert parties and bands.

Arrangements have been made for Hooper to appear in concert in the Montreal area in November, sponsored by his old regiment, The Royal Canadian Artillery. The date of the concert had not been set at press time but Hooper told *The Music Scene* his own compositions will make up the entire programme.

Artist - writer - producer **GARY BUCK** produced the International Concert for the Country Music Association, in Nashville October 19 this year, for the second consecutive year. Scheduled to appear on the lineup were **LYNNE JONES, WILLIE LAMOTHE, BOBBY HACHEY, DALLAS HARMS, DICK DAMRON** and **JOHN ALLAN CAMERON**.

Ricky James, formerly from Toronto and a producer and session man with Motown, has joined Mainline members **MICHAEL MCKENNA, Tony Nolasko** and **Ted Purdy**. Until the end of the year the new group will continue to promote by live appearances the most recent Mainline GRT album, "The Mainline Bump and Grind Revue—Live at the Victory Theatre." The group went into the studio in October for the first single by the new lineup.

Merle Haggard headlined the Canadian National Exhibition's country music night in the CNE's grandstand in late August, but, reported *The Globe and Mail*, **GARY BUCK** and his band were every bit a match.

Jack Batten reported of Buck: "intelligent, good-voiced and he radiates the country equivalent of good vibes. And his back-up band, a loose, congenial five-piece outfit called Loose Change, didn't need to take any back-seat to Haggard's bunch."

Canadian fiddler **AL CHERNY**, twice Old-Time Fiddler's Contest champion, was on the bill as well.

CBC Radio listeners in Ontario were able to catch a September interview with that man of the Manitoulin songs, **ARTHUR SCHALLER**. During a one-hour program five of Schaller's original tunes were played.

The writer's initial album, "Momento of Manitoulin," has sold more than 2,000 copies, being a strong item in the holiday region last summer. He is now working on a second album of tunes, and he hopes to have his two daughters record this time. Country artist and writer **MIKE GRAHAM** recorded the first album on Rodeo.

TIMOTHY EATON's tune "Riverboat Ladies" has been picked up by Australia's super group, Tramline, and has been released on the Impact label. "Riverboat Ladies" became a hit for Eaton on RCA. The B side, "Brotherhood," has been edited, remixed and, again on RCA, is matching the activity of the first single.

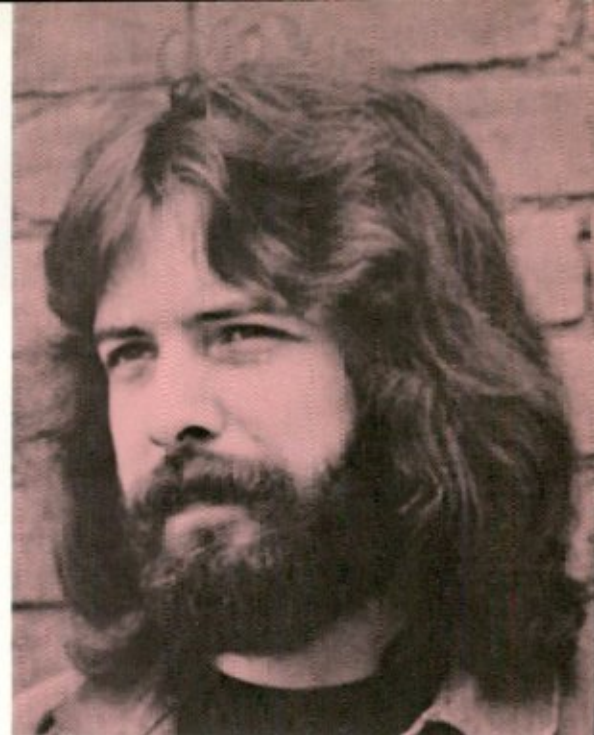
Eaton and Sha-na-na are booked solid for performances in Canada until the end of November and in December and January Eaton will tour the United States and England.

GUY TREPANIER was chosen to be included in a group of four Quebec chansonniers to be featured during Festival Canada in Ottawa last summer. Trepanier, reported *The Gazette* in Montreal, "the current star in the chansonnier series, is one of the younger breed of Quebec song writer-singers . . . His thoughts, as he reveals them in his songs, reflect the chansonnier's traditional simple and honest outlook on life. He searches for truth in a troubled world and at the same time gently exposes its ironies."

Also included in the series, sponsored annually by the Office of the Secretary of State, were **DON** and **FRANCINE GRAHAM** of Francine et le Graham Country.

MIKE GRAHAM'S new contract with GRT in Canada, for international distribution, allows a budget great enough to get the country artist on international country charts—providing, of course, talent will carry the load. And **Buddy Killen**, head of *Tree Music* and producer of the album, has confidence Mike's talent will do just that.

Mike has been out of the recording scene for several months, "trying to find out exactly what I am," he explained. "Now we've found it! Achieved it." By the "we" he means himself and Killen, in whom he has complete faith as a producer. "You Got a Friend" was cut in Nashville and released simultaneously in Canada and the U.S. in early October. It includes two Graham originals. Mike began a cross-Canada promotion tour in October to back the new album.



Ray Materick

Kanata Records has released "Side-streets," an album by **RAY MATERICK**. The package is entirely material written by the Preston, Ontario, artist.

From the age of 17 until 23 Materick worked at a number of odd jobs, everything from nightshift in a tire-mould factory, to an assistant manager of a Woolworth's store, to a lab-technician at an oil refinery, to singing "Winchester Cathedral" through a paper megaphone in a long-since-forgotten rock band.

"Writing didn't come easy," says Ray. "Perhaps that's why I slowly drifted into poetry and song. Perhaps not. Perhaps it was the hours and hours of listening to my brother's old Hank Snow and Wilf Carter records, or the day that some dude I had just met invited me over to his house for coffee and to listen to this new cat named Bob Dylan. Perhaps it was a combination of everything or nothing. Whatever, it was a gradual thing that developed over a period of about ten years, both musically and lyrically."

Jack Herschorn blew east from Vancouver last fall to talk about the major Can-Base Records promotion for this fall. The west-coast group Fireweed, says Herschorn, will record with Chief Dan George and will join the chief for an Eastern tour to promote the recording.

"The album is concerned with the Indian in North America," explains Jack. Should be out in November. Members of Fireweed include **DANNY TRIPPER**, and **DANNY McINNIS**.

JOE PROBST's first recording on the Daffodil label was released in August. Recorded and written by Probst, "Love" was produced by Frank Davies of Love Productions. An album, "The Lion and a Lady," followed in September, recorded at Manta Sound in Toronto. Joe considers his material folk rock.

CONCERT

"We wanted to create a summer home for good chamber music players," commented **ROBERT AITKEN**, composer and member of the Lyric Trio and program director for musical activities at the Shaw Festival.

Music Today, the summer music season at the Shaw Festival, Niagara-on-the-Lake, Ontario, "remains what it started out to be, a showcase for contemporary music and the only summer contemporary music festival in North America," wrote John Kraglund in *The Globe and Mail*.

Traditionally, artists in *Music Today* are in the Lyric Trio and the Orford Quartet. They were back again this year, but joining them for two special programs were five percussionists from Canada and the United States, known as Nexus. **JOHN WYRE**, percussionist with the Toronto Symphony, is a member of Nexus. Pianist-composer **JOHN HAWKINS** was added to the list of performers as well.

The two-week program of *Music Today* included a number of works by Canadians: John Hawkins' "Waves 1971;" "Cage d'Oiseau (1962)" by **SERGE GARANT**; "Laudes (1968)" by **DEREK HEALEY**; **BRIAN CHERNEY**'s "String Quartet (1971)" and **JACQUES HETU**'s "String Quartet," commissioned by the CBC for the Orford Quartet and performed for the first time in Ottawa less than a month earlier.

The Royal Conservatory of Music in Toronto has announced the recipients of the annual BMI Canada Limited Scholarships. They go this year to **JOHN CHONG** and Donald Orr, both composition students with Dr. **SAMUEL DOLIN** and both engaged in the study of piano as well.

Several Canadian works were included in programs at the National Arts Centre in Ottawa in July during three concerts of contemporary music.

The Société de Musique Contemporaine du Québec, directed by **SERGE GARANT**, performed **FRANCOIS MOREL**'s "Ikkij," **BRIAN CHERNEY**'s "Kontakion," and Garant's "Circuit II."

Reported Geoffrey Thomson in *The Ottawa Journal* following the concert: "Whatever my own personal views may be, the rapt attention and genuine appreciation of the sizeable audience is proof enough that avant-garde music of this kind is here to stay — and there is no doubt that we heard it presented to its best possible advantage by this enthusiastic group."

Toronto arranger-composer-conductor-performer **RUSS LITTLE** has been working for more than a year on the score for a contemporary ballet commissioned by the City Centre Ballet in New York. The commission, says Russ, came about as the result of television shows he completed here being shown in the United States. The one and one-half hour ballet will receive its premiere in the Lincoln Centre later this year or early next. It had not been given a title at press time. Music will be performed by the Lincoln Centre Orchestra, augmented by a contemporary rhythm section.

Russ and his band took part in a jazz concert at Ontario Place in Toronto last summer, along with the Bill Evans Trio. CBC Radio will broadcast the show. He arranged music for some of the Melba Moore shows for CBC and has taped a televised Christmas special with Anne Murray.



Russ Clift Studio

Michael Baker

The premiere of **MICHAEL BAKER**'s "Counterplay" was given during the British Columbia International Festival of the Arts August 7 by the Shawnigan String Orchestra, conducted by Dr. Malcolm Arnold. Guest soloist for the work was Daniel Orbach, viola.

Michael Baker began formal studies in composition with West-Coast composer and teacher **JEAN COULTHARD** at the University of British Columbia. He received his B.Mus. at UBC and went on to Western Washington State College for his M.A.

His "Sonata for Flute and Piano" won an award in an international competition for flute music two years ago. He currently teaches elementary school in Vancouver.

"Essentially a set of variations, based throughout not on a theme but on two intervals, 'Eidolons' captured the attention from the brilliant tympani and piano opening. From then on each variation was totally representative of Dr. Turner's inventive imagination, nicely judged in itself and purposeful in relation to its context and the total effect admirably consistent."

The review was written by Lawrence Cluderay in the *Vancouver Province* following the premiere September 12 in the Queen Elizabeth Playhouse, Vancouver. John Avison directed the CBC Vancouver Chamber Orchestra for the first performance of the **ROBERT TURNER** work. "Eidolons" was commissioned by the CBC for the Vancouver Festival of Music.

The Vancouver *Sun* critic Max Wyman commented: "A new work to savor . . . played with evident relish."

The Orford Quartet gave the first performance of a new string quartet by **JACQUES HETU** in the Studio of the National Arts Centre in Ottawa July 27. The work was commissioned for the Orford by the CBC.

Lauretta Thistle of *The Ottawa Citizen* found the work had a "comfortable feeling of stability and organization . . . Mr. Hetu has a strong lyric bent, and by knowledgeable writing creates effective atmosphere. His slow movement, for instance, pits a soulful viola against thin accompaniment from the other instruments, and created a rarefied mood of mysticism.

"He favors the lower strings — viola and cello — again in the final movement, and has written a lyric section of considerable power."

July seemed to be the month for Hetu works. His "Symphony No. 3, Op. 18" was performed by the National Arts Centre Orchestra in Ottawa the evening after the premiere of his quartet. This was also a CBC commission.

The following night the Orford Quartet played Hetu's "Quartet, Op. 19" at the Stratford Festival. Earlier in July the Ottawa Wind Ensemble did his "Quintet for Winds, Op. 13" in a concert sponsored by the University of Ottawa's Music Department in collaboration with the Ottawa-Hull Federation of Musicians.

JOHN BECKWITH, Dean of the Faculty of Music, University of Toronto, announced in September that the **HEALEY WILLAN** Exhibit, property of the Music Division of the National Library of Canada, would be mounted at the University of Toronto for two months, ending December 3. The exhibit is found in the university's Medical Science Building, the only building with enough space to display the large collection of scores and memorabilia.



Scene from "Patria II"

"I think it is the best thing I've done" commented **R. MURRAY SCHAFER** during rehearsals for his "Patria II: Requiems for the Party Girl."

John Kraglund of *The Globe and Mail* commented following the premiere: "As a musical work, 'Requiem' is not highly satisfactory. As a conglomerate with a strong dramatic appeal and an ability to grip the spectator's attention with a snake-like fascination it is brilliant. Whatever one may think of it there is no doubt that Schafer has again created something that will keep audiences and critics talking until his next production makes an appearance."

The work was performed August 23 in the Third Stage at the Stratford Festival, Stratford, Ontario. Not an opera, Schafer explains, this is "musical theatre" where all the arts meet. "Patria" was conceived in three parts, each designed to be produced on successive evenings. "Patria I" has been written but never produced.

At the heart of "Patria II" are the moving songs of the central figure, Ariadne, acted and sung by mezzo-soprano Phyllis Mailing. These songs are already known as "Requiems for the Party Girl" while the choral collection is known as "From the Tibetan Book of the Dead."

Schafer does not attempt to tell a story, but to cast a spell. His work is the baring of a human soul in anguish, with intense compassion the principal emotion throughout.

The writer incorporated live actors, a singer (Miss Mailing), film, tapes of speech and electronic music, a chorus of 12 and an instrumental ensemble of nine conducted by musical director **SERGE GARANT**. Michael Bawtree was director.

"The net effect," wrote William Littler in *The Toronto Star*, "is a powerful evening of musical theatre and quite probably as skillful a mating of subject and treatment as the operatic literature of Canada has produced."

The Canada Council announced in August grants of \$320,373 to 19 music organizations in Canada. Under a program to assist the publication of music by Canadian composers, music publishers were awarded a total of \$14,673 to publish works. Included were **BERANDOL MUSIC LIMITED**: "Foci" by **ISTVAN ANHALT**; "Symphonie pour Cordes" by **JACQUES HETU**; "Requiems for the Party Girl" by **R. MURRAY SCHAFER**; "Five Songs for Dark Voice" by **HARRY SOMERS**; "Nocturne" by **ROBERT TURNER** and "Deirdre", the opera by **HEALEY WILLAN**.

G. RICORDI AND COMPANY received funds to publish "Spectra" by **ROBERT AITKEN** and "Symphony in Two Movements" by **STEVEN GELLMAN**.

Gilles Lefebvre, founder and president of the International Federation of Jeunesses Musicales, has left for Paris where he has accepted the appointment of director of the Canadian Cultural Centre.

Conductor Elmer Iseler, just a day back from the first European tour of the Toronto Mendelssohn Choir, was still bursting with pride when he met the Toronto press to describe the exceptionally warm reception from audiences in Europe. "Do you know, every time we did (**R. MURRAY SCHAFER**'s work ('Epitaph for Moonlight') they broke out into spontaneous applause," he said. The choir included on its programmes **HARRY SOMERS**' "Five Newfoundland Songs" and "O Quanta Qualia" by **HEALEY WILLAN**.

In Paris the audience was asked not to applaud until the end of the concert but the choir was given a standing ovation after Schafer's piece.

While in London the Toronto Mendelssohn Choir performed at the famed Henry Wood Promenade Concert. The concert was recorded by the BBC and CBC picked up the entire program for the CBC-Radio network in September.

Highlights of the CBC Toronto fall and winter concerts this year will be the world premieres of several Canadian works. On November 14 Cathy Berberian, soprano, will perform **HARRY SOMERS**' "Voiceplay," a CBC commission written especially for Miss Berberian. The concert will be at MacMillan Theatre, University of Toronto.

The world premiere of **STEVEN GELLMAN**'s "Symphony No. 2" will be given December 2 by the CBC Festival Orchestra at Eaton Auditorium, February 24 will see the CBC Festival Orchestra premiere **BRIAN CHERNEY**'s "Seven Images for 22 Players," again, a CBC commission.

Other affiliates represented in the series of 22 concerts, open to the public without charge, are **ANDRE PREVOST**, **FRANCOIS MOREL**, **JEAN PAPINEAU-COUTURE**, **PIERRE MERCURE**, **OTTO JOACHIM** and **SAMUEL DOLIN**.

The University of Alberta and Purcell String Quartets gave the first performance of **JEAN COULTHARD**'s "Octet (Twelve Essays on a Cantabile Theme)" at the Queen Elizabeth Playhouse, Vancouver, on September 23. The work was performed during the eighth concert of the CBC Festival of Music and was composed specially for this festival. The work will be aired on CBC *Tuesday Night* on December 12.

On September 21 the first performance of **R. MURRAY SCHAFER**'s "Enchantress" was given at the Queen Elizabeth Playhouse in Vancouver as part of the CBC Festival of Music. The work is scored for soprano, flute and eight cellos and was performed by Mary Morrison, **ROBERT AITKEN** and members of the Vancouver Cello Club.

Lawrence Cluderay of the Vancouver *Province* called the work "a quiet brooding sort of piece growing slowly out of a cello ostinato to a climax of impressive proportions . . ."

Music for a Summer Day began about 9:30 a.m. and extended through a sunny August 25th to after midnight. The program of music, a new format for the Stratford Festival this year, included performances by the New York Philharmonic Orchestra, The Canadian Brass, the Dorian Quintet, the Beaux Arts Trio, Jean-Pierre Rampal.

The Canadian Brass performed at the end of the day, even after a display of fireworks. Highlight of the group's performance was the world premiere of **JOHN BECKWITH's** "Taking a Stand," commissioned by the Canada Council for the five-man ensemble.

Wrote William Littler in *The Toronto Star*: ". . . 'Taking a Stand' exemplifies a kind of musical investigation Stratford could well develop further. *Music for a Summer Day* is an idea worth repeating, and Beckwith's piece is just the kind to exploit its terms of reference."

"Atlantica — March Song of the Atlantic Provinces" by Saint John arranger-composer **LOUIS L. COMEAU** was given its premiere February 29 at the Saint John High School auditorium. Composed for full concert band, "Atlantica" was performed by the Saint John City Schools Senior Band conducted by Heini Henkes during the tenth annual concert by the city's school bands.

The work was repeated in May when it opened a Founders' Night programme during the 36th Annual New Brunswick Competitive Festival of Music.

Mr. Comeau, a pianist and cornet player, studied at the Royal Academy of Music in London, England, as well as in New York, Montreal and Boston. Although an accountant by profession, he was associated with the CBC Atlantic Zone, Halifax, as staff music arranger prior to the Second World War.

HARMUSE PUBLICATIONS has announced the publication of several **ERIC WILD** pieces, beginning with "I Stood at the Door of My Lord" and "He is There," both SATB with lyrics by **DEANNA WATERS**. Currently underway is *Hymn Sing Volume 1* including arrangements by Wild of "Amazing Grace" and "The Day is Ended."

International composition competitions announced through The Canadian Music Centre include: The Halifax Competition, 1973, 1-3 performers, 4-12 minutes duration, entry deadline December 31, 1972, c/o Mrs. Doris Phillips, 812 Haig Road, Ancaster, Ontario; Prix "Arthur Honegger", c/o Secrétariat du Prix "Arthur Honegger", Fondation de France, 67, rue de Lille, Paris VIIème, France; International Gaudeamus, entry deadline January 31, 1973, c/o Gaudeamus Foundation, P.O. Box 30, Bilthoven, The Netherlands.

JEAN WAUGH returned to Toronto in September after eight months in England. Last July 22 a work she wrote for horn and voice, "The London Train," was performed during a symposium of composers in Durham, England, sponsored by the prestigious Society for the Promotion of New Music, based in London.

"The London Train" is one part of a work lasting about 20 minutes and consisting of three poems, titled "Journeys." They contain Miss Waugh's thoughts on her return to Britain after an absence of several years. The work was performed by soprano Jane Manning and Anthony Halstead, principal horn player of the London Symphony Orchestra and the English Chamber Orchestra.

Miss Waugh told *The Music Scene* she was able to hear Miss Manning twice in concert last April; once with the BBC Symphony Orchestra, Pierre Boulez conducting, when she performed **MURRAY SCHAFER'S** "Requiems for a Party Girl."

The world premiere of **VIOLET ARCHER's** "Sonata" for alto saxophone and piano was given at the Third World Saxophone Congress in Toronto on Aug. 21. Performing the sonata were Eugene Rousseau, saxophone, and Wallace Hornbrook, piano. The work was commissioned by the CBC and the concert in the Edward Johnston Building of the University of Toronto was recorded by the CBC for airing in October.

Miss Archer is professor of music at the University of Alberta and Mr. Rousseau and Mr. Hornbrook are members of the music staff at the University of Indiana.

Programmes the first day included a performance by the University of Toronto Saxophone Quartet of **GEORGE FIALA's** "Quartet No. 1 (1962)" and an appearance during the evening jazz concert by the **MOE KOFFMAN** Quartet and the Jerry Toth Octet. Music performed by the latter was composed by **PHIL NIMMONS**.

NORMAN SHERMAN, bassoonist, will join the London Symphony Orchestra, London, Ontario, this fall as the first full-time player in the orchestra's history. Most recently he was a member of the National Arts Centre Orchestra but has also been a member of The Hague Residentie-Orkest, the Winnipeg Symphony, the Winnipeg CBC Orchestra and the Israel Philharmonic.

A former composition student of Olivier Messiaen, Sherman has had works for large orchestra performed by the Hague Residentie-Orkest, the Rotterdam Philharmonic and Radio Philharmonic of the Netherlands; "Sinfonia Concertante for Bassoon and Strings" was performed by the Hague Chamber Orchestra and the Winnipeg Symphony, with Sherman as soloist.

Arthur Fieldler of the Boston Pops Orchestra has requested necessary parts and the score for "Girl on a Roller Coaster" from composer **JOHNNY COWELL**. Fieldler is examining the work with the possibility of using it in both live performance and recording.

Meanwhile, Cowell has received word that his "Anniversary Overture" will be performed by the Hamilton Philharmonic, Boris Brott conducting, during the November 29 Grey Cup Concert. The work will also be performed by the Toronto Symphony throughout their music programs for young people this fall. The symphony is using it in their Board of Education concerts, on their Friday night student concerts as well as on the Saturday afternoon series.

The Music Club of London, England, held a concert and symposium on Canadian music at the Holburn Library Auditorium in July. The chairman of the symposium was Edmonton violinist Thomas Rolston, first violin of the Alberta String Quartet, who performed **JEAN COULTHARD'S** "String Quartet No. 2 (Threnody)."

Speakers included **CLAUDE KENNESON**, cellist of the Alberta String Quartet, Maurice Handford, conductor of the Calgary Philharmonic Orchestra, and Miss Coulthard who spoke about composition in Canada.

New Music Concerts, organized by **ROBERT AITKEN** and Norma Beecroft to present a series of contemporary music concerts, has been awarded a Canada Council grant of \$25,000 for its second season.

A highlight of this season's concerts will be the world premiere November 4 of **JOHN HAWKINS' "Sequences"** for two chamber ensembles. Included on the same program in the Edward Johnston Building, University of Toronto, will be a performance of **R. MURRAY SCHAFER's** "Enchantress" and "Proliferation" by **CLAUDE VIVIER**.

A program January 28 will include performances of "Solstices" by **GILLES TREMBLAY** and "Taking a Stand" by **JOHN BECKWITH**. A program December 15 includes an electronic work, "How Much Better if Plymouth Rock had Landed on the Pilgrims," by **David Rosenboom**, a composer on the staff of York University.

The Bèrben publishing house, in cooperation with the Castelnuovo-Tedesco family, has announced the first international guitar composition contest dedicated to the illustrious composer Mario Castelnuovo-Tedesco. Compositions must be for guitar solo, from 5 to 25 minutes and written for six-string guitar. Deadline for entries is June 30, 1973. More details may be obtained by writing to *The Music Scene*.

CENTRE — *Cont'd. from page 9*

ment departments, arts councils, editors, broadcasters, research workers, private individuals looking for positions in orchestras or music faculties (the CMC does *not* run a want-ad service however), editors of encyclopedias and other reference books.

Such information as the centre has compiled, usually available in digest, mimeographed form, is supplied free on request, as a public service. Currently the available lists are:

- Music critics, columnists, etc.,
- Canadian and international competitions,
- Canadian chamber and string orchestras,
- Canadian symphony orchestras,
- Youth orchestras in Canada,
- Canada on records (Musicanada No. 26),
- Reference sources for information on Canadian composers,
- Summer music camps,
- Summer music courses,
- University schools of music, conservatories and music schools in Canada,
- Various Canadian music publishers,
- Women's music clubs.
- Also, Guiding principles governing the relationship between the Canadian Music Centre and its associate composers.

As well as the above, the centre also supplies, usually at the cost of \$1.00 each:

- *Catalogue of Canadian Music for Orchestra* (1963) (Supplementary lists to the 1963 Catalogue — June 1968 and June 1968 - July 1971)
- *Catalogue of Canadian Chamber Music* (1967) (List of Canadian Chamber Music supplementary to the CMC 1967 Catalogue of Canadian Chamber Music — March 1971)
- *Catalogue of Canadian Choral Music* (2nd edition — 1970)
- *Canadian Vocal Music* (2nd edition — 1971)
- *Catalogue of Canadian Keyboard Music* (1971)
- *Catalogue of Microfilms of Unpublished Canadian Music* (1970)
- *Canadian Music Suitable for Community Orchestras* (1971)
- *Canadian Music Featuring Saxophone* (1972)

These lists and catalogues, of course, are only a part of the information contained in the centre's files, many of which are often opened to the scrutiny of researchers, program annotators,

scholars and others. The centre's staff is always willing, within the limits of time, to assist in any possible way in making available such information.

For various reasons the centre cannot maintain a fixed mailing list of these information sheets. Therefore these are available only on request.

One exception to the above, however, is a listing compiled by the centre of competitions (foreign and Canadian, composition and performance), issued six times a year to a list of recipients; this, too, is also available gratis on request.

If you would like to have copies of these lists and/or catalogues (lists free, catalogues \$1.00 each), just write to the Canadian Music Centre, 33 Edward Street, Toronto 101, Ontario. 📧

GAGNON — *Cont'd. from page 8*

for himself in the production of records and commercials. In this field too, the critics praised his ideas and innovations.

But in all this, buried in this technique, there is Lee Gagnon the jazzman, the flutist in search of long spaces for improvisation.

"Because I work in a studio 24 hours — sometimes 36 hours — in a row, I cannot always play the flute or even practise my usual number of hours. That is my dilemma. Must I give up the flute and devote myself entirely to composition or the other way around?"

Whichever way the wind blows, one feels sure that Lee Gagnon will make it.

Michel Goodwill is a Montreal popular music journalist.

DENNY VAUGHAN DIES IN MONTREAL

Toronto-born **Denny Vaughan** died of cancer in Montreal October 2 after a brilliant and varied musical life that took him throughout Europe and North America. He was 50.

His career began at 6 when he sang in a church choir. During the Second World War he was a member of the Canadian Army Show and toured Europe. He left his musical studies at the University of Toronto to go overseas. After the war Vaughan remained in England where he became a teen idol with Denny Vaughan fan clubs throughout England, extending to the British West Indies and Germany.

In 1950 he returned to North America and after a recording and arranging stint in New York moved back to Canada to do a daily 15-minute CBC radio show. He followed this with his own television show which ran on the CBC for three years. Vaughan became a "name" recording artist in 1956 with his version of **JOHNNY COWELL's** song "Walk Hand in Hand."

In 1958 he and his family moved from Toronto to Montreal where he became regular orchestra leader and vocalist at the Queen Elizabeth Hotel. From Montreal he travelled to Toronto where he continued working for the *Wayne and Shuster Shows*. In recent years Vaughan has lived in Hollywood where he was a leading bandleader and choral director for television shows, including the *Glen Campbell Hour* and the *Smothers Brothers Show!*

Throughout the years Vaughan kept his Montreal home with the hope of eventually moving back to Canada. He did so last year and



Canada Wide photo

Denny Vaughan

worked in and around Montreal since his return. His last public appearance was conducting the orchestra at the opening of the Churchill Falls power project earlier this year.

He leaves his former wife, Helene, who nursed him during his final illness, and two children, Corinne and son Kim.

Denny became a BMI Canada affiliated composer in 1964 and transferred to Broadcast Music, Inc. in 1968. Cowell's "Walk Hand in Hand" was published by his **CLARENDON HOUSE LTD.** Many of our affiliated writers and publishers joined BMI Canada's staff in welcoming Denny back to Canada last year and we now join in offering our deep sympathy to his family.

NEWSLETTER

GREETINGS——

This is the last issue of the year of *The Music Scene* and a fitting vehicle to convey the best of Season's Greetings to all the friends of Canadian music.

It has been an exciting year with much to be thankful for. After long and exhaustive hearings the Copyright Appeal Board approved increased tariffs for use in several categories as well as new tariffs covering new uses of music that had come into being. This was the finest recognition that could be given to our repertoire and especially the Canadian music that our writers and publishers have been producing over the years.

These increased fees are now reflected in the increased rates that we will be paying for performances in 1972 and so will benefit the copyright owners who have entrusted their performing right administration to our organization.

Truly "the labourer is worthy of his hire" and we are pleased to have brought about increased payments for our affiliated writers and publishers.

Our appreciation of the time and efforts freely volunteered by many of our writers and publishers in buttressing our presentation before the board deserves restating. Their help was most valuable and their efforts now benefit all our affiliate writers and publishers.

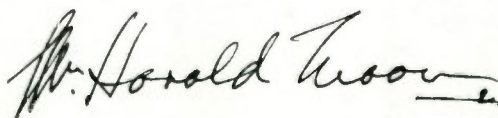
Our Songwriter Sessions have also made 1972 an outstanding year in Canadian music. These workshop sessions took place across Canada from Halifax to Victoria and panels of dedicated speakers shared knowledge with audiences made up of creators and users of music whose normal business activities prevented them from journeying afield to gain the experience and knowledge needed to progress in their musical affairs.

Again, teamwork was the key to the success of these Songwriter Sessions and our sincere thanks to the speakers and audiences at these seminars which made them the great successes that they were.

In every instance we were sincerely thanked and invited back and we are looking forward to continuing these BMI Canada Songwriter Sessions in the future.

In conclusion, 1972 was another year of progress and development in Canadian music. To those who gave of themselves to make it so our very best of New Year's wishes and again we pledge ourselves to Canada and its music.

Season's Greetings,



Wm. Harold Moon,
MANAGING DIRECTOR

WELCOME TO OUR NEW AFFILIATES

SANDY ADAM
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