



THE MUSIC SCENE



Festival time '76

JULY - AUGUST 1976

World Radio History



A. S. Taylor, Director of Education, Scarborough Board of Education, Mrs. Bissell, Keith Bissell, Dr. Charles Peaker (Robinson Photography)

Commission Fund Established in Honour of Keith Bissell

With the assistance of both the Canada Council and the Ontario Arts Council the Scarborough Board of Education sponsored a concert June 1 devoted entirely to the music of **KEITH BISSELL**. The concert, attended by a capacity audience at the Cathedral Church of Saint James in Toronto, was presented as a tribute to the composer on the occasion of his retirement as Co-ordinator of Music for the Scarborough Board of Education in Ontario. The programme consisted of nine works including the premieres of "Andante and Allegro for Strings and Oboe" and "In Praise of Famous Men", conducted by the composer. Performers included St. Simon's Choir, The Chamber

Players of Toronto and organist David Smith.

Following the concert, organist Dr. Charles Peaker, a close friend of Keith Bissell's, expressed his sentiments in a warm tribute to the composer. The event concluded with two presentations, one on behalf of the Scarborough Board of Education, the other made by the Honorable Thomas Wells, Minister of Education for the Province of Ontario. The Scarborough Board announced the establishment of the Annual Keith Bissell Commission, a trust fund the proceeds of which will be used to commission annually a choral work for classroom use.

JULY-AUGUST, 1976

No. 290

THE MUSIC SCENE



KEITH BISSELL RETIRES	2
PHIL NIMMONS by Greg Gallagher	4
MUSIC AND ECONOMICS by Jean-Claude Delorme	5
ROBERT BAUER by Rick MacMillan	6
JEAN-PIERRE BERUBE by Hélène Pedneault	7
BMIC'S MUSICAL THEATRE SHOWCASE	8
MUSIC IN CANADA	10
NEWSLETTER by S. Campbell Ritchie	18
WELCOME TO OUR NEW AFFILIATES	19

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Passing it on to the "sponges"

NIMMONS AND BIG BANDS THRIVE FOR TWO DECADES

by Greg Gallagher

"When man first began mumbling and mouthing his way toward his chosen stars he kept in touch with himself, with his past, and with the world that gave him birth, by telling stories. In the beginning these were composed entirely of sound (for words were still clumsy, ineffective things) and today some of the best story tellers still work with sound . . . these are the true music makers and **PHIL NIMMONS** is such a one. The stories his music tells need no words to lean upon . . . so why am I, a word-smith, writing these notes? It is because I was so delighted by the images Nimmons conjures up in 'The Atlantic Suite' that I couldn't resist the impulse to tell others what I had seen, smelled, felt and heard in them."

These words, written by Canadian author and naturalist Farley Mowat, appear on the album cover of Phil Nimmons' latest album "The Atlantic Suite". Mowat and Nimmons met on a plane returning from the east, they talked about their impressions of that part of Canada and after Nimmons' "Atlantic Suite" was recorded Mowat was pleased to write the liner notes for the album. The end result for the buyer is a most fortunate combination of creative talents.

It could be said that "The Atlantic Suite" represents Nimmons' most unique contribution to the global jazz scene. He has created a panorama of the Atlantic Provinces, in the language of sound, that exists nowhere else. Recorded in Toronto and released on Sackville Records, the album displays Nimmons' talents as composer, arranger, bandleader clarinetist and, if the cover of the lp is any indication, photographer.

Nimmons is a prolific composer who has written for radio, television, films and recordings and of course for his big band, Nimmons 'n' Nine Plus Six.

As a bandleader he has a remarkable record. For more than 20 years he has managed to keep a large jazz band thriving, a unique achievement in a field which changes unpredictably. Through all changes the Nimmons' band maintained its reputation as one of the few vehicles for young, exploring jazzmen in Canada.

Among the various members of the Nimmons' band over the years is visible a healthy enthusiasm about the band, the music and the leader. Nimmons himself considers the personnel of utmost importance and says, "The peak anyone could reach would ideally be a marriage of the mind and the heart and the people you play with are an important dimension in this. It's almost like one of those encounter groups where you let everything hang out, and together you take

things apart and put them back together again."

At a recent benefit concert in Toronto for ailing radio station CJRT-FM Nimmons and his band received a standing ovation after their set. Many hard-core jazz fans feel that this current Nimmons ensemble is by far the best suited to interpret the composer's material. The members of this new ensemble (who are also featured on "The Atlantic Suite" recording) include trumpeter **HERB SPANIER**, tenor saxophonist Art Ellefson, formerly with Johnny Dankworth in England, and **KEITH JOLLMORE**, Tom Scesniak, **ANDY KREHM**, Dave Field and Stan Perry.

Through all of Phil Nimmons' endeavours and through the turbulent years as a band leader, one facet of Nimmons the man predominates . . . he has made a conscious effort to maintain and exude a positive atmosphere wherever he is.

When talking to *The Music Scene* recently about the 'free form' style of jazz Nimmons said, "As far as the 'free thing' is concerned, you have to be dedicated to it, and I mean really into it, not just as a fad. I've been very lucky in my life, through some kind of miracle I've always been able to keep my mind open to music despite the style. For me there have always been only two types of music — good and bad. And even when I react negatively there is some little gremlin in the back of me that says, 'Hold on there, Phil, stop and think about what you're doing instead of reacting with some of those human frailties like pride and vindictiveness'. There's something to come from every kind of music, even though there are certain people whose music I really don't like. For example, I've never been able to get into Mozart, much to my sisters' chagrin, and I'm not that crazy about Haydn either."

Nimmons began his musical career in Kamloops, British Columbia. The son of a dentist, he participated in a musically active household. He recalls his experiences with his first local band and with arranging: "We had the weirdest combination of instruments and I had laboriously copied out about 200 tunes for the band but they were all in unison. Later, when I was in Vancouver, I had the opportunity to compose some incidental music for some radio plays. That's really where I learnt how to arrange because I did a lot of on-the-job experimentation. And the range was fantastic. We would use everything from a trio to a 35-piece orchestra with full chorus. I remember one show where I had to learn a number of national anthems. I learnt a good deal doing this kind of research. I even did a show on music prior to Christ; it was an incredible education."

Previously self-taught, Nimmons



Robert C. Ragsdale (CBC)

Phil Nimmons

sought to further his knowledge of the clarinet and attended the Juilliard School of Music for three years. He then studied composition at The Royal Conservatory of Music in Toronto. His combined talents as composer and clarinetist are ideally presented in a recording with The All Star Jazz Band from Toronto in a concerto for clarinet and orchestra entitled "Suite P.E.I." For 17 minutes Nimmons does not take the clarinet out of his mouth and provides the listener with a memorable experience of virtuosity, humour and inspiration.

Referring to this piece Nimmons said, "I treat my composing and my playing

Continued on page 17

FORGET NEW AREAS; EXPAND WHAT YOU HAVE

DELORME TELLS MUSIC COUNCIL CONFERENCE

In these times of restrained economy Canadians involved in music should be looking for ways of maximizing the return on and the productivity of existing programmes and of the investments already made, rather than moving into new areas, Jean-Claude Delorme told delegates attending the 1976 Conference of the Canadian Music Council in Guelph, Ontario, in May.

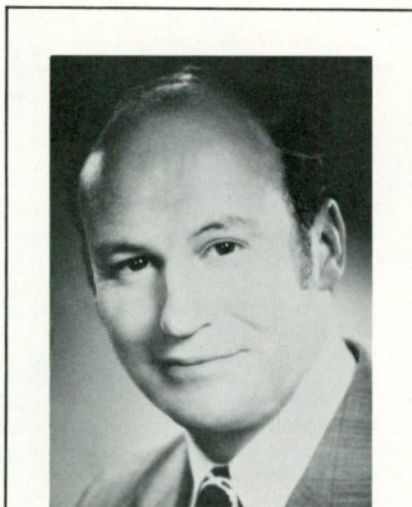
Mr. Delorme, President of Place des Arts in Montreal, was the keynote speaker, addressing delegates on the conference theme "Music in a restrained economy: consolidation or proliferation". He dismissed the "proliferation" option quickly, explaining he believed proliferation should be rejected even when economic conditions do not demand restrictions.

A consolidation policy, said the speaker, "should also take into consideration the infra-structure of the cultural organization and tend to a closer integration of the various disciplines to which music is a common factor, that is, the orchestras, the ballet and the opera companies." He suggested production centres as an example, giving to all these groups a locale where they would not simply be tenants. Thought should be given to the establishment of a permanent process of co-ordination, he said. "The objective and the main funding source being the same, it is illogical that these groups function independently from one another. Thus it would be natural to consider them as being part of one family . . ."

He said this positive form of consolidation could require more extensive financial commitments, although this is not entirely certain, and it would be an immense advantage of leading to increased productivity and to a higher level of return on the substantial amounts already invested.

MUSICAL EDUCATION

Speaking earlier, Mr. Delorme quoted the figure of \$40,000 as the amount necessary to train "the professionals", that is, musicians, composers and professors. He questioned how many are able to make a living in music, how many can find work in this country, and more particularly, in an orchestra or institution performing in the field for which they were trained. "As for the education in general, how many teaching institutions offer serious programmes in music which aim at awakening the talent of a new Mozart, or simply at arousing enough interest in the child so that when he becomes an adult he will join the ranks of the concert goers? . . . Is there consultation and understanding among the officials of the departments of education and the departments of culture?"



Editor's Note — Jean-Claude Delorme of Montreal is a member of the Quebec Bar Association and an officer of the Order of Canada. In 1963 he was appointed Secretary and General Counsel for Expo '67 where he worked for five years. In 1971 he was appointed President and Chief Executive Officer of Téléglobe Canada, then known as the Canadian Overseas Telecommunication Corporation. He was appointed Chairman of the Council of the Commonwealth Telecommunications Organization in 1973.

Aside from his post as President of Place des Arts, Mr. Delorme has been active in a variety of cultural organizations. He is a Board Member of L'Opéra du Québec and a Past-President of Les Grands Ballets Canadiens. From 1968 to January, 1976, he was a member of the Board of Directors of the CBC.

The Music Scene expresses appreciation to Mr. Delorme for permission to print extracts from his address to the 1976 Conference of the Canadian Music Council.

"On the other hand, if it is desirable that more of the musicians moulded in our schools and conservatories make their careers in Canada, are we satisfied with the steps taken to facilitate their access to these careers?" He suggested that it would be impossible for the young graduates to aspire to a position with an orchestra of the quality found in large Canadian cities without the benefit of intermediate groups which could employ

them, at the same time serving as a stepping-stone. "In short, should we not adopt the methods of the professional sports where it is possible for a sportsman, through successive stages, to attain the National League status. I think that this is one of the most important factors in measuring the productivity of grants and that it is through measures such as these that we will effectively assure the productivity of investments."

Speaking in yet another area for possible consolidation, Mr. Delorme said the productivity of government grants is often measured, and rightly so, against the size of the audience of an orchestra. "Thus, it would seem to me that by recording the works interpreted by our orchestras, their audience would be considerably increased and furthermore, at little extra expense." He pointed to the CBC's International Service and its recording programme, now totalling, he said, 400 recordings, 30 to 40 per cent of which are Canadian works performed by Canadian orchestras. "It is true that the promotion and distribution on a large scale of these recordings may not fall within the mandate of the CBC. One would wish, nevertheless, that the Office of the Secretary of State, in the absence of a Canadian industry of this type, could find a way to promote to the greatest extent possible these Canadian works for which large investments have already been made. The under-utilization of these investments would seem, in fact, to be more costly and more inflationary than the incremental costs necessary to ensure the distribution of these recordings to Canadian and overseas publics."

AREA OF COMPOSITION

In the area of composition, Mr. Delorme said Canadian works exist, and they are numerous, but the problem is that they are seldom performed. He outlined three reasons for this. First, "contemporary music appeals to a restricted audience. This may be the case, but we will not succeed in remedying the situation unless we take appropriate action to encourage their inclusion in the repertoire of the orchestras."

The second is that rehearsing a contemporary work is generally more costly than rehearsing a classical work written with conventional musical symbols. "Once again, it seems that if a modest sum were added to regular grants as a special subsidy towards the rehearsal costs, the production of contemporary Canadian works would be facilitated."

The third reason, he said, is the inability to obtain copies of musical scores by orchestras because of costs. His calculations resulted in an estimate of

Continued on page 17

ROBERT BAUER IS ACTIVIST FOR TODAY'S MUSIC

by Rick MacMillan

At 26, Toronto guitarist **ROBERT BAUER** is one of Canada's most successful young composers. Not only does he have more than 35 works to his credit but six of these have appeared on disc and four have recently been published by **BERANDOL MUSIC LIMITED**. Berandol's Canadian Composers Facsimile Series now includes "White Line on a Green Fence" and "2 Laments" (both for solo guitar), "Sokasodik" (for indeterminate saxophone quartet) and "Nondescript" (for solo guitar and optional tape).

Positive response to Bauer's music has resulted in at least five commissions, three of which ["Sokasodik" (1974), "... a sincere and earnest appeal ..." (1974) and "Three Pieces for Soprano Saxophone and Guitar" (1975)] have come from the well-known Canadian saxophonist Paul Brodie. "Sokasodik" (Hung. to multiply) was commissioned in 1974 with the aid of the Ontario Arts Council. This work and the earlier "Willy Rag" (originally composed for solo guitar) may be heard on the American label Golden Crest, played by the Brodie Quartet.

To comply with the composer's intentions, "Sokasodik" has been published in parts only. No score has been provided "in order to purposely avoid any notational co-ordination between parts." The piece thus represents one of the composer's few experiments with aleatoric devices. In fact, Bauer's output, seen as a whole, encompasses many styles. As a student at the Faculty of Music, University of Toronto, where he studied composition with **JOHN BECKWITH** and John Weinzwieg, saxophone with Paul Brodie and guitar with Eli Kassner, Bauer began to incorporate serial writing into his then rather conservative style. Most of his works written while at the University of Toronto, as well as those produced since graduating (1972), have used the 12-tone technique as a starting point, treating the tone row rather freely throughout. One of his earliest works, "The Final Silence" (1970) for string quartet, is representative of the period. The work's first performance was by the Orford String Quartet at a student composers' concert.

An impressionistic work which takes a rather different direction is "Tabito: Returning to his Old Home" (1973). Scored for soprano voice, flute, clarinet, contrabass and percussion, it is a setting of a poem by Otomo Tabito, a Japanese poet of the Nara Period (ca. 794 A.D.). In remaining true to the nature of Japanese art, the work is very calm and delicate with a static form — a climax is never reached. In a programme note for the work's first performance, the composer

wrote: "The desolate sadness that he [the protagonist] found upon returning to his deserted home is expressed in this piece by the use of echoing minor thirds, a lack of vibrato, and a low level of dynamics." An ironically humorous touch closes this mournful work: the final note sung by the soprano (a low b) is also the lowest note of the work and, strangely enough, is set to the words "the tears well up".

Robert Bauer is presently a guitar instructor at the Brodie School of Music in Toronto and is engaged as a technical operator for CBC Radio. A founding member of the now dissolved new-music group Array, he has had several opportunities of hearing his music performed before live audiences. In fact, the wide publicity which Array received contributed greatly to the enhanced public awareness of both new music and young Canadian composers in particular. During the four years it was in operation Array undoubtedly achieved some success. It was through the Array concerts that much of Bauer's music was eventually broadcast over the CBC's FM Network (on such programmes as *Music of Today* and *The Classical Guitar*) as well as CJRT's programme *This Modern Music*. It was also through Array that Bauer was commissioned to write a work for fellow Array member and violist Michael Parker ("Concerto for Viola", 1975).

One of Bauer's most successful accomplishments outside his career as a composer was his recent organization of the first international guitar festival, Guitar '75, held last summer in Toronto (*The Music Scene*, September-October, 1975). On June 27th the festival hosted the premieres of two tape pieces, Bauer's "Extensions II (Guitar)" and **ROBERT DAIGNEAULT's** "Guitar Collage". "Extensions II (Guitar)", which uses synthesizer techniques to distort or extend the guitar sounds, was realized at the electronic music studio of the Faculty of Music, University of Toronto. Both works are included on an album which, except for the Daigneault work, is totally devoted to the music of Robert Bauer. The album was released last year by Melbourne Records and is distributed by London Records. Other works on the recording include "White Line on a Green Fence", "Mao" (1973) and "Filaments" (1971).

"Mao" is the result of a request from the Toronto musician William Kuinka and on the recording Kuinka plays not only mandolin and guitar but also hums/sings a vocal line (the syllables were derived from the title) and plays a set of suspended brass wind chimes. Both the vocal line and the wind chimes serve as bridging elements which allow the performer to change instruments. "The three divisions of this work are governed

by the instrument used in each case", the composer explains. "Section one involves guitar and voice with the first bridge being totally vocal. Section two begins with mandolin alone and later the voice and wind chimes join in, continuing into the second bridge. The final section is almost entirely guitar harmonics and wind chimes."

"Filaments", which Lauretta Thistle of the *Ottawa Citizen* refers to as "the starting piece on this Canadian disc", is a work for two guitars, played on this recording by Robert Bauer and William Kuinka. It was for this work, as well as for the contemporary "Water Colours", for two flutes and string orchestra, that Bauer was awarded, in 1971, the Canadian League of Composer's prize, shared with Paul Crawford. "The idea behind the

Continued on page 17



Robinson Photography

Robert Bauer

Songs reflect homeland

PHONE CALL TO BERUBE LED TO RECORDING, FAME

by Hélène Pedneault

Imagery is familiar to anyone who knows the world of **JEAN-PIERRE BERUBE's** songs. They are spotted with restless mariners, great winds, seaweed and the powerful Saint Lawrence River. Gilbert Moore, in *Montréal Matin*, wrote: "In the songs of Jean-Pierre Bérubé, we rediscover harbours, lovesick sailors, sea-fronds swaying on the eddies of the mind, and the lies of the biggest and most colourful liars in all the Gaspé Peninsula."

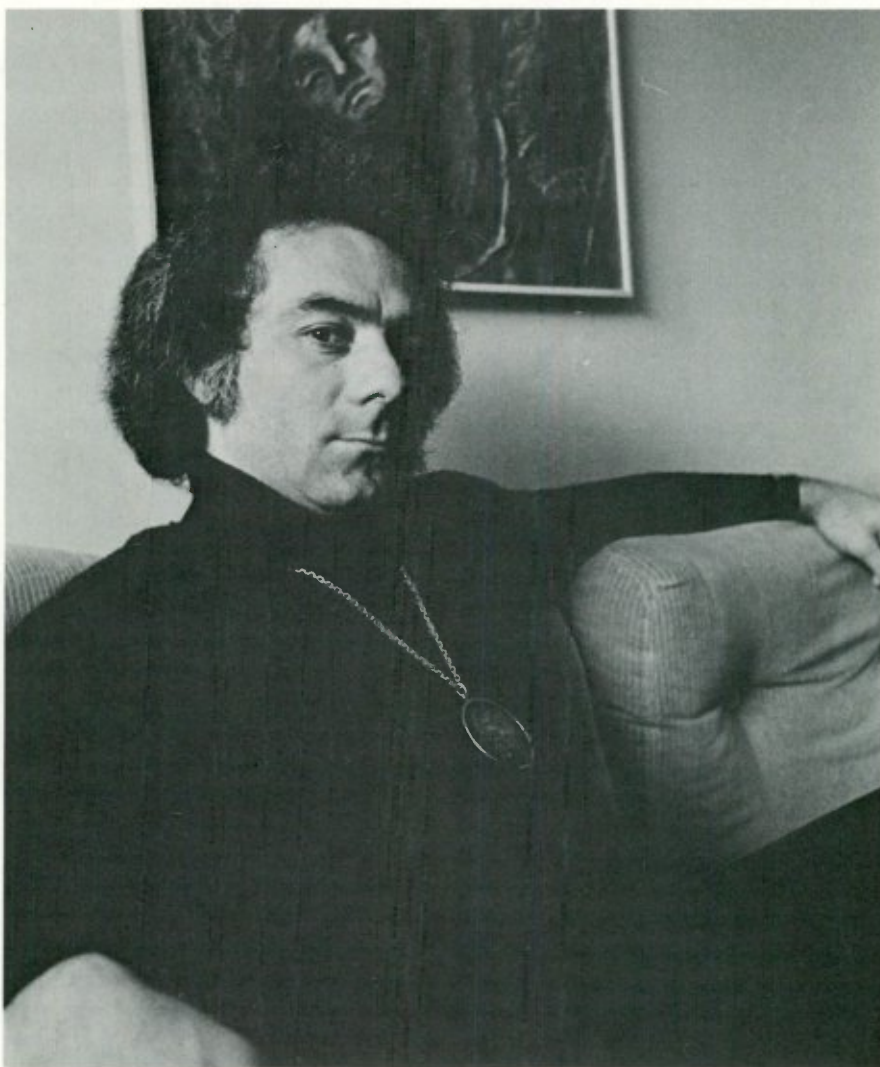
Bérubé spent his childhood in the Gaspé — he knows whereof he sings. And against his chosen backdrop he sings of love; love of the land and of women. "I say what I think, whether of flowers or of men." A singer of commitment, like all who sing from the heart.

His life centred around, first, Quebec City where he was born 31 years ago, and then Matane and Montreal, beacon-cities in his career. He played in pick-up groups and sang the songs of Bécaud, Aznavour and Barrière, and opened a "boîte à chansons" all in Matane. In 1964 his group Les Quidam won the 28-day competition of "*Jeunesse oblige*" on CBC-TV with an original composition. The group made a single under the Trans-Canada label, "Le ciel, la mer et moi" and "C'est par principe" experienced modest success at the Café St-Jacques, and then split after a couple of years. It was in 1966 that Bérubé decided to sing Bérubé. And for the past 10 years he has been living on his own songs.

Although until last year few people knew him, Bérubé has quite an impressive credit list: 150 songs, six singles on Capitol, Ultra and Trans-Canada labels, radio and television appearances and innumerable live performances. It took 10 long years to reach, at the age of 31, the stage of an album.

In the spring of 1975 Bérubé received a phone call that he at first thought was a joke. Having nothing to lose he kept the appointment with Gérard Meys, agent for the noted french singer/songwriter Jean Ferrat, who had heard Bérubé's "La Marche des Poètes" on the radio after getting off a plane. He had spent three days in Montreal trying to track down the writer of the song, and on the last day found him. After Meys' departure, Bérubé received a telegram: it was an invitation to cut a single in Paris. He returned to Canada with an album released last December under the Meys label in France and the Barclay label in Canada. Two weeks of recording — two glorious weeks for Bérubé. The arrangements are by Alain Goraguer, the moving spirit behind the magnificent disc "Ferrat chante Aragon".

The French recording really launched



Maurice Champagne

Jean-Pierre Bérubé

Bérubé in Quebec. His fine, deep voice in the tradition of Brel and Reggiani, full of gentle, honest warmth, is now well known. Writing in *Le Soleil*, Louis-Guy Lemieux said of this record: "There isn't one song on it which is merely good — all are beautiful! Top-class arrangements played by top-flight musicians: a singer of tremendous talent".

And now to Montreal in 1975-76. His wife Camille helps him with the organization of his career. Without abandoning the club circuit, he tries out bigger things — the possibility is even raised of Bobino, or the Paris Olympia. The *Vedette en direct* television show which he taped for CBC in January has been selected for screening in France.

Even before 1975, he was hardly unemployed. In 1969-70 he was co-host with Dorothy Berryman for a 26-broadcast series "A fond de train", on CBC. In 1971 he sang Vigneault's theme song for the

CBC-TV series *La Feuille d'Erable*" (The Maple Leaf). In 1973-74, he sang before packed houses at the Créneau in Quebec, six nights a week for a year and a half. Indeed, the people of his native city had taken him to their hearts well before his album was released. In 1974 he opened the Vieux Damase in Montréal and sang there for four months.

A year ago he was featured in the celebrations of St-Jean-Baptiste Day on the Plains of Abraham, and at the Grand Théâtre during the Chant' Août festival. Quebec loved Bérubé (and vice versa). Last April he took part in the opening performance at the Desjardins Centre in Montreal, and in June he was featured at the Festival des Cantons in Sherbrooke.

As we go to press, Bérubé is just completing a promotional tour of France and Switzerland where he was the guest on such programmes as "Le grand échiquier" and "Caf'Conc". ●

BMIC Workshops end for season

PROFESSIONAL AUDIENCE HEARS MUSIC FOR STAGE

"It takes ten years to make a doctor. Ten years to make a lawyer. Some people think that on the first show they are going to be successful and become millionaires", Lehman Engel told participants and an audience of professionals gathered May 27 for BMI Canada's Third Annual Showcase of Songs for New Musical Shows.

For the past four years BMI Canada has sponsored Musical Theatre Workshops for writers and composers interested in writing for the musical theatre. For the past three years a showcase of the creators' work has been produced by BMI Canada to a selected audience of recording company executives, broadcasters, producers, music publishers and the press.

Have there been results? The answer is a resounding yes. Music publishers this year not only saw the merit of some of the material in the context of a total show, but also were impressed with the commercial potential of individual songs. Two musicals, one by first-year workshop member **WHITNEY SMITH** and a second by graduate **RENEE BONDY**, are currently in production by CBC-Radio. This year great interest was shown in the work of **JOEY MILLER** by Ron Solloway and his CBC production staff.

Comments from participants in the Toronto workshops best illustrate the need for this unique programme for Canadian writers and composers. Writer/composer **JIM BETTS** appreciated the opportunity to hear what other writers are working on. "Working with Lehman Engel has been . . . invaluable in terms of the experience he brings to every criticism or suggestion," he says. **CHRYS LEWIS** called the workshop informative and said he wished "it had been available years ago". Several expressed ap-



Alan Guettel, RPM magazine; Bill Brubacher, **WATERLOO MUSIC**; Bob Wagstaff, CBC-Radio

preciation to Mr. Engel for sharing his knowledge and experience in a practical way.

Mr. Engel, who comes to Toronto once a month for the highly specialized workshops, has been conducting New York and Los Angeles sessions for several years. There the results are multiplied. He pointed to the current hit "A Chorus Line" and explained that the lyrics were written by **Edward Kleman**, a continuing

member of the New York group. Four shows written in the U.S. workshops have been optioned by producers for next season.

This year's showcase, again held at the Holiday Inn on Eglinton Avenue in Toronto, opened with a group of tunes by writer **BOB McLERNAN** and composer **LANNY STEELE**. Professionally, both are bankers. Co-writers **PEG McKELVEY** and **JOY ALEXANDER** titled their comic musical "Robin Hood". Writer **JIM BETTS** was also represented in the showcase as a performer. His talents as a performer as well as a composer were in demand during the reception following the showcase.

FRED BILLINGTON and **DAVID A. BURT** combined forces for two tunes from a musical they call "Earnest". "True Love", in particular, is a love song that could appeal to the MOR market. Once again the husband/wife team of **LILLIAN** and **CHRYS LEWIS** were back with their original songs, this year from a musical titled "Better Late". A song "You Can't Tom-Cat on Me" as performed by Edda Gburek has strong country appeal.

Once again the show began to reach a high point with the music of **DAVID WARRACK**, also musical director for the evening, and June Siegel. The songs were snappy and current, as Warrack's

Ron Solloway and Ann Hunter, CBC-Radio; **WHITNEY SMITH**, Suzette Couture





Top, left to right: **Lehman Engel, BOB McLERNAN**, Anne Linden, S. B. Hains (co-ordinator), **PEG McKELVEY, CHRYS LEWIS**. Second Row: S. C. Ritchie, **LANNY STEELE, DAVID WARRACK, JIM BETTS, DAVID A. BURT**, Rudy Webb, **JOY ALEXANDER**. Front: Deborah Packer, **LILLIAN LEWIS**, Edda Gburek, **JOEY MILLER**. (All photos by Bic Photography)

material usually is. Ending the programme were half a dozen tunes by **JOEY MILLER** from his show "Eight to the Bar". These tunes not only made one want to hear more of Miller's material, but also made one more inquisitive about the story and the characters. Hopefully we'll have an

opportunity to hear this work in the completed version.

Performers this year, aside from Mr. Betts and Ms. Gburek, were Anne Linden, Rudy Webb and Deborah Packer. And a professional lot they were, moving effortlessly from a rollicking country tune to a

tearful ballad — while the only prop to be used throughout was a two-inch cactus in a pot, for one number!

Workshops will continue next fall while new participants will have their material auditioned for the first-year class in time for September. — N.G. ♦

S. C. Ritchie, BMIC; Mrs. E. Traynor; Mr. Traynor, RCA

Gerry Beedle, Badger Records; Mal Thompson, CTL; Mrs. Thompson



MUSIC IN CANADA

In June Balmur Ltd. announced that **JOHN ALLAN CAMERON** is booked to mid-September, chiefly with folk festival performances. He opens in Ottawa in July and continues to Halifax, London, Hamilton, Philadelphia and Faro. He had a nine-date Maritime tour in June and performed as part of the Barbados International Music Festival. Other summer dates include CFGM's Opry North at Seneca College and an August return to Cape Breton Island and Prince Edward Island.

TIM DANIELS has written both sides of his currently successful single, "Little Boy Blue" and "Heaven Is Her Name". Tim spent June working in Bradford, Toronto, Oshawa and then out to Regina. A recent note from him pointed out that he'll be included in a CBC hour-long television special with **CARROLL BAKER** slated for the fall.

Hammersmith's single, "Late Night Lovin' Man", from their Mercury album is described by the distributor, Polydor, as "hard driving metal rock punctuated with strong percussion". The writers are **DORAN BEATTIE**, **JEFF BOYNE** and **DANNY LOWE**. **WAYNE MORICE** joined the three to write the remainder of the album.

Some of the members of Hammersmith were once known as Calgary's 49th Parallel and later evolved into Painter. Earlier this year Hammersmith joined Kiss for a Canadian tour. Kiss is produced by **BOB EZRIN**. Just prior to that tour Wilder Penfield III of the *Toronto Sun* called Hammersmith "one of the better guitar-strung beat pushers to come out of our native smithies in the West . . ."

Gospel singer/composer **BOB LIDDELL** has had his first single to appeal to MOR formats released by Berandol Records. "The Sweetest Song", self-penned, is backed by "Young Days". **RALPH CRUICKSHANK** was producer.

CRAIG RUHNKE's song "Summer Love" was released in the U.S. at the same time it appeared in Canada in late May. The tune appeals to all formats and, in fact, Craig has commented that he writes songs for programmers. This cut is just one of ten original tunes that makes up an album to be released in August.

Recording sessions were in Nashville under the guidance of Larry Butler of "Somebody Done Somebody Wrong" fame. Larry works with United Artists in Nashville. Craig's band members **AL LEGERE** and Ron Hiller worked with Craig on backup vocals while Craig handled lead as well.

In an instrumental LP bearing his name, Luc Cousineau has featured three pieces composed jointly with **JIMMY TANAKA**, and one song, "Vivre en amour", written with **ROGER MAGNAN**. Tanaka is also heard playing bass, keyboards and percussion on this new Aire-dale label. Also heard in background vocals are **CHRISTIANE ROBICHAUD** and **DENIS FORCIER**.

LUC DURAND will be seen this fall in a French CBC television series called "Alexandre et le roi". Luc will play one of the title roles, while his son will play opposite him. Background music for this programme is by **HERBERT RUFF**.

DICK DAMRON wrote from England that his new album "Soldier of Fortune" received strong airplay on the BBC as well as independent stations in the U.K. during his spring tour. The country writer/performer did 30 one-nighters while overseas. He completed a two-hour show on Bob Powell's *BBC London Country* devoted entirely to Dick's material. Dick's tunes as recorded by a number of other Canadians, including **R. HARLAN SMITH**, **GARY BUCK**, **JIMMY ARTHUR ORDGE** and **ORVAL PROPHET** were played.

The tour was also highlighted by an appearance at Wembley International Festival with performances in the company of a host of international country stars. Radio interviews were completed with broadcasters from Scotland, Holland and Germany as well as BBC London and the BBC World Service. An hour-long special for the Canadian Forces Network is being prepared.

The tour was so successful that Dick wrote he plans to return next year and will include dates in Wales, Scotland, Holland and possibly the forces' bases in Germany. A spring issue of the British trade *Sounds* listed Damron's "Soldiers of Fortune" LP as No. 5 on the British Country Charts.

Royalty Records in Edmonton released this spring a first recording by a new country artist, **RANDY ANDERSON**. Randy was the recipient of a recording contract through an Alberta talent promotion sponsored by CFCW-Radio in Camrose. From the more than 80 acts that performed during Edmonton Klondike Days last year, the judges chose Randy as finalist. Randy wrote the single, "Let Us Share".

BERNARD BLANC's latest single is "Une femme aux cheveux blancs" on the Fleur label. Bernard was chosen to represent Canada at the Spa Festival in Belgium in June.

What performer does not enjoy being part of an international hit? **JEFF HYSLOP** calls "A Chorus Line" the "... best theatre situation I've ever been in artistically" and "... incredible". The musical won both the Pulitzer Prize and several Tony Awards, and is a box-office as well as critical hit. Jeff, one of two Canadians in the Toronto production, was the first member of this cast to be signed. The 18-month contract calls for the show to head for London, England, after it leaves Toronto in July, and then to Australia and possibly Tokyo.

"A Chorus Line", by the way, was a direct result of the BMI Musical Theatre Workshops in New York, directed by **Lehman Engel**, who also directs BMI Canada's workshops in Toronto. Lyrics were written by **Edward Kleban**, a continuing member of the New York group.

JAMES DAVID WOODYARD, 21, is from North Vancouver. For several years he has worked with acts, recorded commercials, and now he has emerged on his own with his first solo recording. Jim wrote both sides: "Pennsylvania Flower," which is appealing to country-music stations, and "In Her Arms to Stay," gaining airplay on contemporary and MOR stations.

The recording is on the Hiway label, owned by Productions West, Jim's management group.

Toronto *Globe and Mail* reporter Blaik Kirby gave a listen to a new Toronto trio that is proving a surprise to most industry types. Former Lighthouse lead singer **BOB McBRIDE** has joined with brother **DANNY McBRIDE** and John Lowrey to form a folk act.

Kirby wrote that the main ingredient in the band is Bob's powerful voice. "It is quite possible that Bob McBride has finally found his niche. I got the impression that he loves playing in the cosy, intimate atmosphere of the Riverboat and he is obviously enjoying performing for appreciative crowds."

A signing this spring with Royalty Records will bring **RUSS THORNBERRY** back into recording after a break of several months. Royalty expects to release an album shortly with all original material by the country writer/performer.

DANNY HOOPER says he wanted a "heartbreaker" for his second release on Royalty Records, and he admits that's exactly what "Please Don't Wake the Dog Up" is. The country tune was written by **LARRY GUSTAFSON** and the flip side, "I'm Touching You (But you're not touching me)" is by **R. HARLAN SMITH**.

CLIFF EDWARDS' first album since signing with A&M was "Singer of Songs". Released from the album, in May, was an original tune, "Fire Burning Still".

Just prior to the release of the album Cliff did a two-month tour of Ontario, Manitoba and Alberta where he returned for part of the summer. He plans to tour British Columbia in the fall.

GRANT SMITH has completed four sides in a Toronto studio and at press time was looking for a label. Three of the cuts were written by **JOE MILLER** and the material is aimed at the disco market, with one strong ballad. Sessions were produced by Bob Morton and band members included **RUSS LITTLE, KEITH JOLLIEMORE** and **ARNIE CHYCOSKI**.

The CBC network TV series *Ruzicka*, starring singer-composer **BOB RUZICKA**, will feature 30 minutes of contemporary folk material. The 13-week series debuts in October and guest shots already taped include **LEN UDOW, ROBBIE MacNEILL, ANN MORTIFEE, JOHN ALLAN CAMERON, STAN ROGERS, VALDY, BRENT TITCOMB, DIAMOND JOE WHITE**. Producing the show is Lee Livingston, of CBC-Edmonton.

Montreal's Brian Chater is busy these days with material written by writer/performer **MIKE GRAHAM**. Brian purchased Mike's publishing company, **DEBCAR MUSIC**, and the two have recorded what Brian calls a "sensational new girl voice", Judy Henderson, and immediately left for Los Angeles to place her, along with Mike's material.

Mike has recorded a **DON GRAHAM** title, "The Locket", and a May release was expected. The B side is "The Lady Puts on Quite a Show", written by Mike.

Through his **LIAD MUSIC** publishing arm, Brian is responsible for having had released **RICK ELGER** and his self-penned single, "Holy Love/Lady on the Radio", on the Amber label. Also on Amber is **PENNY LANG** with her song, "Don't It Make you Wonder". Brian reports Penny's followup is ready to go, as well.

Newest release by Montreal's Mahogany Rush is an album titled "Mahogany Rush IV" on the Columbia label. All nine cuts are written and arranged by **FRANKE MARINO**, leader of the trio.

The Ottawa writing team of **TERRY CARISSE** and **BRUCE RAWLINS** have collaborated for the **Mercey Brothers'** new single for RCA, "Old Loves Never Die". It is backed by "I Love You to Want Me". At press time the brothers were in their Elmira studio preparing an upcoming RCA album.

PETER FOLDY wrote the music for an Elk's Pant Place jingle produced in Toronto. It was entered in the 23rd Retail Advertising Conference held in Chicago earlier this year and came away with third place award for jingles.

Peter spent the spring back in Toronto after completing recording sessions in Los Angeles. His current summer single for Capitol, "Roxanne", was recorded in L.A. with producer/arranger Milan Kymlicka.

Peter has signed a personal management contract with Buz Wilburn's Music Marketing International. MMI is currently working on an American label release.

More and more our Quebec affiliates are being heard in Europe. **GILLES VALIQUETTE** is touring France this summer to promote his "Soirée d'automne" LP out last fall in Canada and released this spring in Europe by RCA.

JAZZ

Toronto pianist **BERNIE SENENSKY** announces the release of a new album on P.M. Records of New York. Accompanying Senensky for the date were ex-**Bill Evans** drummer **MARTY MORELL** and bassist Michel Donato. The album is called "New Life" and includes eight originals by Senensky. Among them are "Beloved Gift, Ronnie" (for Ron Park) and "Another Gift, B.B." (for **BRIAN BARLEY**). Recorded in Toronto at Manta Sound, the technical end was handled by Dave Greene.

In June Bernie was heard at Toronto's Bourbon Street, first with saxophonist Zoot Sims and then back-to-back with trumpeter **Art Farmer**. Returning to the club in August Senensky will accompany Don Menza, the West-Coast saxophonist who came to prominence with The Buddy Rich Band.

Montreal jazzman **ANDREW HOMZY** heads the band called Sax No End. Homzy and band were recorded earlier this year for a segment of CBC's *Jazz Radio Canada* and three original compositions were included on the broadcast. The band, that has been heard extensively in Montreal since forming in March, 1975, consists of Dave Clark and Dave Turner, alto saxes; Steve Hall and Andrew's sister Pam Homzy, tenor saxes; Jane Fa'r-Hurley, bass; Rene Amesse, drums; and John Rudell, percussion.

RUSS LITTLE arranged and conducted a recent **GRANT SMITH** session in Toronto. Four sides were cut, with release arrangements undecided at press time.

Little will take his nine-piece jazz band on a series of concerts this summer, chiefly in universities and colleges near Toronto. Russ was one of the musicians involved in the Toronto production of the Broadway hit "A Chorus Line". With Little in the pit at the Royal Alexandra Theatre were **DARRYL EATON** and **BRUCE CASSIDY**, trumpets, and **BERNIE PILTCH** reeds.

This year The **JIM GALLOWAY** Sextet will represent Canada at the Montreux Jazz Festival in Switzerland. The sextet features Jim on saxophones along with the legendary Buddy Tate, Cat Anderson trumpet, Jay McShann on piano and Paul Rimstead on drums. While in Europe Galloway will also perform at the Nice Jazz Festival with his sextet and also with the Thad Jones-Mel Lewis Big Band and has scheduled visits to Copenhagen and Scotland on his itinerary.

OVILA BLAIS's first LP is "Passe moé un Québec", on the Gamma label. Ovila wrote all the music for the 12 cuts, and the words of five of them. **JEAN-PIERRE BROUILLE** was his collaborator for "Pôle Nord".

After a prolonged absence from the performing circuit, **SONNY GREENWICH** will be heard in Montreal this summer as part of COJAZZ '76. With him will be **DON THOMPSON** piano, Claude Ranger drums, Rick Homme bassist, **MICHAEL STUART** saxophones and flutes and Doug Riley electric piano.

Nimmons 'n' Nine Plus Six will also perform at The Olympics and will premiere a work by **PHIL NIMMONS** commissioned by The Ontario Arts Council for the occasion.

Featured at this year's Summer Festival of Chamber Music and Jazz at The University of New Brunswick was trumpeter **GUIDO BASSO**. Basso joined The **PHIL NIMMONS** Band for the occasion and participated in clinics and seminars with local musicians during the day and performed in concert at night. With Guido for these sessions were **MOE KOFFMAN** and Rob McConnell.

Congratulations are in order for Guido who will be married in July. He will visit Italy for his honeymoon where, he says, "I'm going to relax but I'll bring my horn and sit in wherever possible and maybe earn myself a plate of spaghetti and a bottle of wine." When Basso returns to Toronto his band will be featured at the CNE Bandshell August 27 and 28 with guest **Lionel Hampton**, and on September 3 and 4 with Les Brown. Watch your local television listings for *The Stage Band Special* on CTV which will include The Boss Brass and the top stage bands across Canada.

One of the most popular jazz ensembles in Canada is The Climax Jazz Band. To the delight of its large following the band will take up residency for the next year at D.J.'s in the new Hydro Place in Toronto.

After returning from a successful trip to New Orleans during Mardi Gras, and more recently to The Sacramento Jazz Festival, the band will offer its particular brand of traditional jazz sounds and will invite a guest every two weeks to the club. It has already booked trumpeters **Wingy Manone, Max Kaminsky** and **Jimmy McPartland** along with vocalist **Jodie Drake** to perform with the band for one-week sessions.

In addition, the revamped riverboat Trillium will present The Climax Jazz Band on a series of excursions this summer in Toronto called The Moonlight Jazz Cruises. Saturday afternoons will find the group doing their usual set at Melanie's. All the members of this band originally hail from Europe: trombonist **GEOFF HOLMES, BRUCE BAKEWELL**, clarinet, bassist **CHRIS DANIELS** and drummer **Stephen Tattersall** are from England; banjo player **Jack Vincken** and cornetist **BOB ERWIG** are both from Holland.

PAUL HANN's new album is "Another Tumbleweed", on the Stony Plain label, distributed by London. Four cuts were written entirely by Paul, while he collaborated with **PETE WHITE** to write the other six. Stony Plain has also released a single, taken from the LP "I Almost Fell Into Her Eyes" and "Momma Make The Radio (Play Me a Cowboy Song)".

Access Television North commissioned Paul to write the music for a 13-part series on prairie pioneers. The music will be performed by Paul. As well, Hann was in the studio this spring to provide guitar, banjo and vocal backup on two songs for **WILL MILLAR's** first solo album, "Make Believe Days". Stony Plain expects a July release.



Negotiations for the release of **RON NIGRINI's** records in the U.S. have been completed. Product is handled by Attic Records here and will be distributed by RCA south of the border. Ron's album "Rich Things" is being released as this is being written.

Ron performed his current single, "I'm Easy" on the **TOMMY HUNTER Show** and the **George Hamilton IV Show** and is performing at the Atlantic Folk Festival, Halifax, and the Northern Lights Festival in Sudbury this summer.



ERNIE WILLIAMS' first single, "Gold Dust Dan" and "I'm A Loser", is also the first for a new label called Great Canadian Records. Both tunes were written by Ernie.



Very little hype and a lot of valuable coverage greeted guitarist **DOM TROIANO** with the emergence this spring of his new band. Peter Goddard took the time to outline Dom's busy background for readers of the *Toronto Star*, beginning with his days in the '60s with **RONNIE HAWKINS**. He followed him through his Mandala days, that evolved into Bush and the Los Angeles scene, and later the James Gang. Finally it was the Guess Who before it disbanded.

"The Troiano band," wrote Goddard, "... likes to keep things free-wheeling. It practises hard, something Troiano insists on. But on stage it lets the music happen as it happens, something Troiano also insists on."

Victor Stanton of the *Kitchener-Waterloo Record* gives band member **WAYNE ST. JOHN** a good deal of credit for the sound. He wrote that it is St. John who draws the most attention in performance with an "almost instrumental use of his varying vocal pitches." Other members of the band are Jim Norman, Keith Jones, **DAVE TYSON** and **FRED MANDEL**, the last a former Lighthouse member. Their music combines jazz with progressive rock and, writes journalist Wilder Penfield III, "any one of them can take a solo with distinction."

Troiano and band have been booked solidly since their first appearance earlier this spring. CHUM-FM broadcast them live and the resulting hour-long tape will be syndicated. A label had not been finalized at press time.



André Pierre

Frank Mills

When the Theatre London cast of "Jubalay" decided their show needed a little publicity, they took the music to the man in the street, literally. The five singer-dancers did a number from the show, to the tune of musical director **JOEY MILLER's** piano, on the sidewalk in front of the theatre. Passers-by were delighted and an audience of nearly 60 people soon gathered. "Jubalay" was written by **PATRICK ROSE, MERV CAMPONE, EDWARD HENDERSON** and **DIANE BERWICK**.



ADRIEN THEORET, member of the Quebec trio The Chain Gang has written all the songs for their LP, also called "The Chain Gang", released on the Lasso label.



Affiliate **FRED PETERSEN** has opened four-track recording and mixdown facilities in Scarborough, Ontario, for recording, pre-production, publishing and demos. Available at no extra cost are a piano, Elka rhapsody string ensemble, reverb and echo equipment. Kinck Sound Productions is located at 128 Manville Road, Unit 22.



To his already lively career as a hockey player with the Buffalo Sabres, **JIM LORENTZ** now adds a new facet. He wrote and performed both sides of his first Quality Records single, "Beautiful Lady" and "The Road Ahead."



Last year the Province of Saskatchewan sponsored a search for talent in the province and from 1,000 taking part, country performer **GLORY-ANNE CARRIERE** was named top performer. The same year she toured Saskatchewan, appeared in Nashville as well as at jamborees and conventions in her home province. Recently Royalty Records released Glory-Anne's single "I'd like to Take the Chance", written by **R. HARLAN SMITH**, and the flip side, "Simple Things of Life", written by Glory-Anne.

Six of the cuts on the current **FRANK MILLS** album for the Canadian Talent Library are self-penned. "Look at Me Real" is Frank's first vocal album for CTL and here he joins members of the Laurie Bower Singers.

The album and title tune have been leased to Attic Records. "Oh Marie", also by Frank, is the flip side of the single. Arranger/conductor is **ERIC ROBERTSON**. Watch for this album cover, by the way, to be nominated for a '76 Juno. It's by John Martin for Slic Bros.



April Wine's latest LP, "The Whole World's Goin' Crazy", has received good press coverage, as has a spring tour. *The Gazette's* Juan Rodriguez reported that the album is getting extensive FM airplay. Members **JERRY MERCER, JIM CLENCH, MYLES GOODWYN** and **GARY MOFFET** have an extra musician, keyboard player Dick Spencer, playing with them on this tour to give the live performance a sound as close as possible to that heard on their records.



The duo Vincent Dionne and **MICHEL-GEORGES BREGENT** have signed with Capitol and their first album was scheduled for June release. The album contains only two pieces, "L'éveil du lieu" and "Et le troisième jour". Dionne and Brégent have been considered composers of serious music, but Bruno Dostie in *Le Jour* reports an impressive beginning on the rock scene through several live concerts recently.



County writer/performer Heather Haig is just 17. This year she had her first single released, on Cloud Burst Records, a label owned by her mentor, **GEORGE PETRALIA** of Oshawa. The A side of this country single is "Make Way for the Children" written by **GORD BADGEROW** and the flip side was written by George, "Memories of Home".

Former Lighthouse leader **PAUL HOF-FERT** directed the course on contemporary music once again this year at The Blue Mountain School of Music in late June, near Georgian Bay. A variety of courses are sponsored by George Brown College and Georgian College.

HARRY RUSK was in Nashville in June for performances during the annual Country Music Fan Fair. Released recently was a single on the Maple Haze label titled "Pretty Mary" backed with "Why, Me Lord". The latter is also the title of an upcoming album on the same label.

Rusk's current album is titled "Hawaiian Souvenirs" and contains some of his most-requested songs along with newer selections. Harry, by the way, completed a two-week tour of Hawaii in February.

Affiliate **JAY HUNT** has teamed with fellow songwriter John Rickey to supply a demo service to songwriters in the Toronto area. The two are calling their company M.O.R. Music Productions. After receiving a customer's song, they will arrange it, provide a lead sheet and produce a demo on their four-track Teac equipment. They are also set up for mobile recording. M.O.R. Music Productions is working out of 65B Emmett Avenue, Suite 1011, in Toronto, Tel. 247-5910.

JACK HENNIG's single on the Mustard label features "The Dreams Are Never Ended", written by this Edmonton country-rock writer, and the other side "Lady Highway" is a **FRANKLIN FERGUSON** tune.

COOPER WILLIAMS' first release is "Now I'm Hooked On You", backed with "Singing a Happy Song", both of which he wrote himself. Recorded in Vancouver, the single was produced by **JAKE DOELL**.

Bob Spooner from Condor telephoned to give a quick rundown of acts on the label. **LARRY DOUGLAS** has had his first Condor single released. "Something to Believe In" was self-penned.

All the material on Fullerton Dam's new album, released in early April, is original. The group is headed by **GRANT FULLERTON** who wrote the single from the album, "My Lady". A spring tour of Ontario centres kept Fullerton Dam busy until summer.

JACK HOSIER, who still works for Condor after the takeover from Marathon, has written material for a number of performers. **ROY MacCAULL** recorded his "House that Love Built" and Joyce Seamone recorded "Just a Minute, Lord". The latter is on the old Marathon label, fulfilling previous commitments. Honey West has recorded Jack's "I'm a Person, Too!" and Tom Wade and the Country Rebels have a single out on Condor titled "Bobby Banjo".

DAVE BURTON and **GORD HONEYMAN** of the group Burton and Honeyman have had released "Two of a Kind" backed by "Lady of the Night", both written by the duo.

NANCY WHITE wrote the music for a W-5 segment, *New Slick and Old Lace*, viewed on CTV stations in early June. She also sang and played guitar at the soundtrack recording session. Early W-5 assignments for Nancy included the soundtrack for an inquiry-into-education segment, *The Decline and Fall of the 3 R's*, and songs performed on camera for *The New Society*.

Nancy wrote and recorded the flip side of a Leon Dubinsky single for RCA. Produced by **IAN GUENTHER**, the side was recorded by "The Royal Moldavian" of the Wrist Watch and Nancy White".

Her professional name is Renee — that's all — and she was performing in both the U.S. and Canada before she settled down to raise her family. Now she's back on the scene, and her first recording, on the Periwinkle label, contains two tunes by **AL RAIN**. "Think About Me" should appeal to the disco market, and the flip is a ballad, "Loving You the Way I Do."

Released this spring by Broadland and distributed by Quality is the album "My Kind of Woman" by **ORVAL PROPHET**. Of the 10 cuts, four were co-written by Orval. Other composers represented are **DICK DAMRON, CHRISTOPHER VARLEY, LEN NEVIN, LENNIE SIEBERT, LES BARKER, DALLAS HARMS** and **KEN MacRAE**.

JOHN HAM is originally from Holland but has lived in Canada half his life. For a number of years he has been heard performing, often as a duo, his country-folk material in the London, Ontario, area and earlier this spring Boot Records released his first recording. Most cuts on "Hello Tomorrow" are original tunes and two of these, "Lady Please" and "Springtime in the Country" have been released as a single.

At press time Boot Records was in the middle of arranging for distribution for its product, but in the meantime the album is already being distributed in Holland and Belgium.

Released in May on the London label was **OLAF SVEEN's** LP "Waltz Time with Olaf Sveen", featuring two of his own compositions: "North Country Waltz" and "Sunset Waltz".

"The Dunmow Flitch" is a comic opera, a story of marital strife and happiness set in 18th century England. All lyrics and music for this production were written by **KATHLEEN LA MARCHE** and the first performance was by the White Rock Playhouse troupe in White Rock, B.C.

Following a three-week stint at the Echelle de Jacob in Paris, two of **GUY TREPANIER's** Canadian albums were released in France. These are "Pour un gars heureux" on Warner Brothers and "Suite et début" on Polydor. In May, a new 45 was released here in Canada, again on the Polydor label. Written and performed by Guy, "C'était au temps" is a vocal on one side and an instrumental on the other.

All ten cuts on the album "Manitoba-songs" are written and performed by **RICK NEUFELD**. The Prairie Dog Records release was recorded live in Brandon.

JIM BENNET of Halifax has completed taping ten segments of *The Sunshine Hour*, of which he is co-host. The summer variety show replaces the **TOMMY HUNTER** Show on the CBC-TV Network for the summer season.

GARY STEPHENS' debut single on the Quality label is "Lottie Day" and "Things Are Getting Better". Both songs are his own compositions.

It's no news what happened when **IAN GUENTHER** and Willi Morrison got together to release the T.H.P. Orchestra version of the "Theme from S.W.A.T." And now the album, "Early Riser", distributed by RCA, backs up the success of that single.

Willi and Ian explain that the LP is a melodic album emphasizing the disco beat with soaring strings, brassy horns, sexy vocals and a driving rhythm section with funky arrangements of a number of old hits, as well as several originals. The album was scheduled for simultaneous release in Canada on RCA and in 16 European countries on the Power Exchange label.

The title tune, "Early Riser", is written by **ERIC ROBERTSON**, who was also arranger and conductor for the album. It has been released as a single and at press time Morrison told *The Music Scene* 70 stations across Canada were on it.



Willi Morrison
and Ian Guenther

CONCERT

SAMUEL DOLIN has recently received two commissions, both with the aid of the Ontario Arts Council. "Qeekhoven", a work for pianist **SAMUEL LEVITAN**, will be premiered on August 10th at Walter Hall, University of Toronto. Also on the programme will be **PETER TAMMEARU**'s "Piano Sonata" and Levitan's own transcription of Bach's G minor organ fugue.

A second commission comes from the Etobicoke Philharmonic and is scheduled for a performance in September under conductor Eugene Kash.

Dolin's "Concerto for Piano and Orchestra" was recently performed in Bavaria and in Sweden.

On May 25 and 26 the Canadian Cultural Centre in Paris played host for two programmes broadcast over Radio-France which were devoted entirely to Canadian music. Entitled "Panorama Canadien", the programmes were produced jointly by Jean-Pierre Ollivier of Radio-France and Gilles Lefebvre and Michelle Proulx, both of the Canadian Cultural Centre. The programmes, each lasting 90 minutes, included the RCI recording of the early Canadian opera "Colas et Colinette" (1788) by Joseph Quesnel. The remainder of the programmes were devoted to works by **JEAN PAPINEAU-COUTURE**, **PIERRE MERCURE**, **SERGE GARANT**, **R. MURRAY SCHAFFER** and Bruce Mather.

George Zukerman performed **JEAN COULTHARD**'s "Lyric Sonatina" for bassoon and piano during a concert in Honolulu. KAJM-Radio there has scheduled an interview and discussion of the works of Jean Coultard for broadcast next December.

The composer's "Sonata" for cello and piano is to be played by Janos Starker next January in his chamber series in New York. Jean Coultard is at present working on a composition for viola and orchestra commissioned by the Canada Council for Robert Verebes who performed her "Sonata Rhapsody" for viola and piano in Paris at the Canadian Cultural Centre last October.

The Vancouver East Cultural Centre hosted a programme April 25 devoted entirely to the music of **MICHAEL BAKER**. The programme was a benefit concert for the Vancouver Community Music School Building Fund, a new facility scheduled to open shortly.

Trumpeter **JOHNNY COWELL** is working on a commission from Fanshawe College in London, Ontario, for a "Concerto for Trumpet and Symphonic Band". The work was commissioned with the help of a grant from the Ontario Arts Council and Cowell will give the first performance with the Fanshawe Band next February.

Commemorating its 40th anniversary, the London Symphony in London, Ontario, has commissioned **JEROME SUMMERS** and **ANDRE PREVOST** to write compositions for its 1976-77 season.

Composer-pianist **PETER TAMMEARU** is scheduled to give the U.S. premiere of his "Piano Sonata" July 9 at the Maryland Historical Society. The concert is being held in conjunction with ESTO '76, an Estonian salute to the Bicentennial, and will include performances by such organizations as the Baltimore Symphony.

ANTONIN KUBALEK, who has taped Tammearu's work for a CBC fall broadcast, will also perform it in Cleveland at the Museum of Art.

Peter Tammearu is a young Toronto composer currently studying composition at the Royal Conservatory of Music and is also a piano student of Antonin Kubalek.

Assisted by the Canada Council, the Vancouver Symphony Orchestra has the distinction of becoming the first major Canadian orchestra to undertake a cross-Canada tour. The tour, which opened in Vancouver May 5, was under the direction of VSO resident conductor Kazuyoshi Akiyama.

Cellist Zara Nelsova and pianist Grant Johannesen were heard throughout the tour performing **ROBERT TURNER**'s "Capriccio Concertante", a work commissioned by the CBC especially for the tour. Following the work's premiere May 5, Susan Mertens of the *Vancouver Sun* referred to it as "a light and lively amusement, offering opportunities for solo virtuosity within an artfully integrated three-way dialogue." Reviewing the work's Winnipeg performance, Ronald Gibson of the *Winnipeg Free Press*, called it "an attractive work, abounding in delectable tunes and sportive rhythms. The orchestral part is very colourful; the whole, while contemporary, is none the less easily comprehensible."

This year has thus far been a very busy one for Dr. Turner. On February 18 his "String Quartet No. 3", commissioned by the Purcell String Quartet of Vancouver, received its first performance in London, England.

"From a Different Country (Homage to Gabrieli)" for brass quintet and orchestra was commissioned by the CBC and given its first performance June 1 at the CBC Festival in Winnipeg by the Winnipeg Brass Ensemble and the CBC Winnipeg Orchestra. Ronald Gibson of the *Winnipeg Free Press* called the composition "a very attractive work . . . Its rhythms are alive and full of variety and its acerbities are always interesting . . . there was no doubt of Robert Turner's imaginative muse." The work is scheduled for broadcast on CBC — AM (Aug. 13) and CBC — FM (Aug. 17).

Two other Turner works, "Five Canadian Folk Songs" for mixed chorus and "Variations on the Prairie Settler's Song", both commissioned by the CBC, received their broadcast premieres this spring.

Robert Turner is currently working on a full-length opera titled "Hippolytus in the Garden".

British Columbia composer **ERNST SCHNEIDER**'s "Suite for Three Instruments" received its first performance May 29 at a concert in Vernon, B.C. The work was performed by Jean Bulman, flute, Victoria Kereluk, violin and Robert Woodley, viola.

Violinist Steven Staryk and pianist Helena Bowkun gave a concert wholly devoted to Canadian music April 9 at the University of Ottawa. The programme included **ANDRE PREVOST**'s "Sonate pour violon et piano", **HARRY SOMERS**' "Sonata No. 2", **JEAN PAPINEAU-COUTURE**'s "Trois Caprices" and the premier of "Encounter for Violin and Piano" by Harry Freedman.

The Festival Singers of Canada concluded their subscription series last season on May 2 at Laidlaw Hall, Upper Canada College, with the premiere of **HARRY SOMERS**' "Three Songs of New France". Maria Topalovich, writing in *The Toronto Star*, noted that "the work vividly portrayed the imagined spirit and the music of the settlers in three well contrasted and masterfully constructed songs." The second was, in particular, as Ms. Topalovich remarked, "simple in construction and juxtaposed gentle, eerie harmonies with unison lines."

The programme also included **Heitor Villa-Lobos**' "Missa Sao Sebastiao" and the first performance of Norman Symonds' "At the Shore (A Sea Image)".

BARBARA PENTLAND is on the verge of completing a fairly long, quasi-dramatic work, "Disasters of the Sun", a commission from the Vancouver New Music Society. This spring Miss Pentland was awarded an honorary Doctor of Laws degree from the University of Manitoba.

Nexus, the Toronto-based percussion ensemble, was scheduled to give concerts in major cities throughout Japan during June and July, on a tour under the auspices of the Department of External Affairs. At the invitation of Japanese composer Toru Takemitsu, Nexus opened the internationally acclaimed *Music Today* Festival in Tokyo June 24. At a second concert in Tokyo June 27, also part of the festival, Nexus performed works by contemporary composers, including **R. MURRAY SCHAFFER**'s "Epitaph for Moonlight" and **JOHN WYRE**'s "Utawu Kane Nowa", both aided by a Japanese chorus.

With the help of the Canada Council, Nexus commissioned Canadian composer **JOHN ARPIN** to write a piece for the tour. Arranged for the special instrumentation of the group (xylophone, marimbas and percussion), Mr. Arpin's ragtime work is a welcome addition to Nexus' repertoire.

JEAN PAPINEAU-COUTURE's "Chanson de Rahit" (1972) was given its French premiere April 17 in the town of Perpignan. Jean Thiery, writing in the local *Midi Libre*, referred to it as a striking work and one that will not soon be forgotten.

In connection with the compilation of a syllabus of school choral selections for the Kiwanis Music Festival in February, 1978 (Note: 1978!!), James Maben, Music Consultant for the Board of Education for the City of Toronto, is asking interested publishers to submit single copies of current choral numbers for school choir and class use (all levels, Primary to Grade 10). These copies may be sent to Mr. Maben at The Board of Education for the City of Toronto, 155 College Street, Toronto, Ontario, M5T 1P6.

With the appearance of its 1976 syllabus (published every two years since 1970) the Contemporary Music Showcase Association salutes the Canadian League of Composers on its 25th anniversary. The Association is concerned with the promotion of contemporary music and new Canadian music in particular, for teaching and performance. This year the repertoire for the syllabus is totally Canadian and includes works by several younger composers such as **ROBERT BAUER**, **GRAHAM COLES**, **GARY KULESHA** and **BARRY TRUAX** as well as many of the longer-established composers.

Showcase president **JOSEPH MACE-ROLLO** has announced that during the week of November 22-27, 1976, the C.M.S.A. will hold a series of adjudications/workshops for performers in all categories including composition (see elsewhere for details). On the morning of November 27 **R. MURRAY SCHAFER** will be keynote speaker. In an afternoon session, two new commissioned works will receive premieres. In addition, Schaffer has been approached, with the assistance of the Ontario Arts Council, to compose a new work for junior high school orchestra.

FILM

Winnipeg's **BOB McMULLIN** has been named to score the feature film "Shadow of the Hawk" after interviews in Toronto. The film, with U.S. backing, was shot in the Vancouver area and stars **CHIEF DAN GEORGE** and his son actor Bob George.

Canada joined both Russia and Australia in having no entries in the "main competition" at the 1976 Cannes Film Festival. Canada, which last year shared the best direction prize for Michel Brault's "Les Ordres", with original music by **PHILIPPE GAGNON**, had five films in various subsections of this year's festival, four of which were from Quebec. One of these was Gilles Carle's "La Tete de Normande Saint-Onge" with music by **LEWIS FUREY**. Carle is currently in London where he is working on another film with composer Furey. The film, to be titled "Exit", is a musical comedy. Shooting will begin this fall.

The only entry from English Canada was "Metamorphosis" by Barry Green-

The spring season of the Toronto Dance Theatre opened April 27 at the MacMillan Theatre, University of Toronto, with two new works. "Quartet", choreographed by David Earle to **MICHAEL BAKER's** "String Quartet #1", is a work in three sections which makes use of a rope to metaphorically suggest bonds between individuals. William Littler, writing in *The Toronto Star*, referred to Michael Baker's work as "one of the finer recent additions to the library of Canadian chamber music."

The other new work was Peter Randazzo's "Nighthawks", based on a score by TDT resident composer **ANN SOUTHAM**. The music reflects the dreamlike nostalgia of the dance (set in an early '40s bar) through its electronic manipulation of a suitably contemporaneous song by Tommy Dorsey.

On the occasion of the 10th anniversary of the death of Montreal composer **PIERRE MERCURE**, the Canadian Cultural Centre in Paris organized, on April 29th, a special tribute to the composer. In the afternoon a conference was organized by Mme Lyse Richer-Lortie which was accompanied by performances of excerpts from several of the composer's works.

In the evening the Paul Kuentz Chamber Orchestra gave a performance of Mercure's "Divertissement" (1957). Scores, recordings and photographs of the composer were on exhibit.

The Vancouver new music group Days, Months and Years to Come will open its 1976-77 season with the aid of a \$10,000 Canada Council grant. The grant has enabled the group to commission a work by **JOHN REA**.

wald, a young Toronto filmmaker. This won the Palme d'Or in the short-film category. Eighteen Canadian features were also screened for sales and promotion purposes.

IVAN REITMAN has arranged the music for a Canadian horror movie, called "Shivers" (formerly "The Parasite Murders") made in Montreal last year.

According to movie critic Clyde Gilmour of the *Toronto Star*, the Canadian Film Development Corporation put up \$70,000 of the total budget, but this was paid back from early box-office returns. Shortly after release, the film was booked for distribution in at least 15 countries.

It's been a busy year for **JOHN MILLS-COCKELL**. Since January, the talented composer/performer has been involved in a number of projects: an episode for CBC-TV's drama series *Performance*, a live production for the Anne Wyman Dance Theatre of Vancouver, and work on the Robin Armstrong album "Nuclear War in 1984".

John has also been sharing his talents with the film industry. "Scales", one of a number of films he has been involved with, was aired on CBC and subsequently nominated for a Canadian Film Award.

ISTVAN ANHALT's "La Tourangelle", premiered during last year's CBC Toronto Summer Festival, has been broadcast over the CBC-FM network (June 6) as well as the AM network (June 15). One of the most important works to come from the composer's pen in recent years, "La Tourangelle" is currently being prepared for publication by **BERANDOL MUSIC LIMITED**. It is scored for five solo voices, chamber ensemble and tape.

ALLAN BELL's "Elegy" was given its first performance May 16 by the Edmonton Youth Orchestra, conducted by John Barnum. Under the heading "Young talent bodes well for future", Keith Ashwell of the *Edmonton Journal* referred to the work as "an interesting piece of music . . . generally assured in its construction and full of fine instrumental colouring . . . It is a substantial challenge for a young orchestra with its opposing sounds and rhythms."

Allan Bell is a University of Alberta student studying for his Master's degree in composition.

BERANDOL MUSIC LIMITED in Toronto has begun a Canadian Composers Facsimile Series. Early releases include works by **ROBERT BAUER** and **GRAHAM COLES**. In addition, other recent publications from Berandol include "Twelve Etudes" by **MARIO DUSCHENES** and "Around the World" (a volume of international folksongs arranged for two soprano recorders and optional percussion instruments) by **SILVIO PASCH**. Also recently released are three works by **R. MURRAY SCHAFER**: "Three Contemporaries" (1956), for voice and piano; "Sonatina for Flute and Harpsichord" (1958) and "In Search of Zoroaster" (1971), for mixed chorus, percussion and organ.

"Volcano" is a feature-length documentary film produced for the National Film Board by Donald Brittain about the "Canadian" author Malcolm Lowry. It received its premier in April on CBC-TV in Vancouver. Burnaby writer **KARL PAINE** performed in this critical biography and a song by him, "Ode to Malcolm" or "Tear for Malcolm", is used.

DAISY DeBOLT and Celia Brickman have composed and performed another National Film Board score, *Waterloo County*, directed by Italo Costa.

This summer should see the release on a CBC Broadcast Recording of four cuts recorded by Daisy. They include her composition "Josephine" and two instrumentals co-written with Ms. Brickman suitable as themes.

Daisy has had her share of broadcast interviews recently. They include an hour-long live special for *Offbeat*, aired by CBC-AM on a regional basis; a 10-minute feature beamed by short-wave to several countries by Radio Canada International; a half-hour of music and talk with Patrick Watson last February and music and interview with Laurier LaPierre on *LaPierre* produced by Pat Cook at CBMT-Radio and syndicated across the country.

Information released by The Canadian Music Centre on competitions for composers includes the following:

Competition for String Quartet Compositions, deadline for entries September 15, 1976; contact Competition for String Quartet Compositions, Association for the International Competition of Amateur Symphony Orchestras (A.S.B.L.), rue des Croisiers, 15, 4000 Liège, Belgium;

Kompositionswettbewerb für kammermusikalische Werke und Stücke des experimentellen Musiktheaters, composition for chamber ensemble or work for experimental music-theatre, deadline for entries September 30, 1976; contact "Kompositionswettbewerb", Staatstheater, Braunschweig, Musikdramaturgie, Postfach 5129, D-3300 Braunschweig, Germany;

Queen Elizabeth International Music Competition - Composition 1977, symphonic works (15-40 min.), chamber work (10-30 min.), string quartet (15-30 min.), deadline for entries January 15, 1977; contact Queen Elizabeth International Music Competition - Composition 1977, Secretariat, 11, rue Baron Horta, B-1000 Brussels, Belgium.

Other competitions which have come to the attention of *The Music Scene* include the following:

During the week of November 22-27, 1976, the Contemporary Music Showcase Association will hold a series of adjudications/workshops for performers in all categories including composition. Compositions may be in any medium, including electronic, and must have a duration of from 2 to 12 minutes. Candidates must not be over 21 as of September 1, 1976. Promising students in all categories will be eligible for scholarships and will be featured in a final concert on November 27. All entries must be received by October 18, 1976. Direct all inquiries to the Executive Secretary, Contemporary Music Showcase Association, 3296 Cindy Crescent, Mississauga, Ontario, L4Y 3J6;

The winner of the 1977 American Bandmasters Association-Ostwald Band Composition Contest will receive a cash prize of \$1,500, plus traveling expenses within the North American Continent to attend the award ceremonies. Second and third prizes of \$750 and \$500 will be awarded. Entries must be original unpublished compositions for band, which have been composed within the last two years. There is no time limit on the length of entries. Entries must be received by the Committee Chairman not later than November 1, 1976, and inquiries should be directed to Lieutenant Colonel Eugene W. Allen, The United States Army Band, Fort Myer, Virginia, 22211, U.S.A.

STEVEN GELLMAN, who has been studying for three years with Olivier Messiaen at the Paris Conservatoire, will be returning to Canada in the fall to teach at the University of Ottawa. Some of Gellman's more recent activities in Europe include a complete revision of his orchestral work "Chori" and the completion of a new work for orchestra, "Animus - Anima", first performed April 28th at the Salle Gaveau.

GRAHAM COLES' "Chorale Variations" for brass quartet, Op. 10, was first performed February 15th in Pickering, Ontario, by the Crowning Brass.

Mr. Coles' "Trio for Flute, Viola and Piano", Op. 9, received its premiere March 7th by the Ars Nova Ensemble at the Art Gallery of Victoria. This group has also performed the composer's "3 Short Duets for Flute and Clarinet", Op. 8. Another work, "Introspections for Alto Recorder and Harpsichord", Op. 12, will be premiered during the coming season by James Kennedy, for whom it was written. This latter work, as well as the "Chorale Variations" and the "Clarinet Sonata", have recently been published by BERANDOL MUSIC LIMITED as part of its new Canadian Composers Facsimile Series.

Toronto organist Willis Noble has taken Mr. Coles' "Toccata and Fugue for Organ", Op. 13, to Bloomington, Indiana, as part of his doctoral performance programme.

Graham Coles is a young Toronto composer who holds a Master of Music degree in composition from the University of Toronto where he studied under Talivaldis Kenins and John Weinzweig. His largest work to date is "Thesis for Orchestra", Op. 4, written for his Master's thesis in 1974. He is currently engaged in the composition of a work for Toronto pianist Karen Kieser.

The Vaghy String Quartet is scheduled to make a nation-wide tour beginning next January. The programme for the tour will be "Landscapes" by GRAHAM GEORGE, Schubert's "Quartet in D minor (Death and the Maiden)", and the quartet will be joined by mezzo-soprano Gabrielle Lavigne in performances of Ottorino Respighi's "Il Tramonto".

Composers R. MURRAY SCHAFER and ANDRE PREVOST were among the 45 prominent Canadian artists who received awards in the Canada Council's first Senior Arts Grants competition for 1976. Quebec composer RAOUL DUGUAY was an award-winner in the theatre category.

Calgary-born pianist and composer DIANA McINTOSH presented a concert May 4 at the Winnipeg Art Gallery which included the premiere of ANN SOUTHAM's "Inter-views" for narrator, piano and tape. "We have heard several works involving tapes," notes Ronald Gibson of the *Winnipeg Free Press*, "and we were prepared for moans, whistles and popping. It was a pleasant change to find that the tape music was bell-like, using determinate pitch for most of the time; and well balanced with the piano." The remaining works, all of which were for solo piano, included SYLVIA RICKARD's "Ballet Sonata" (1973) and Miss McIntosh's own "Paraphrase #1" (1975).

Diana McIntosh, who holds a Bachelor of Music degree in performance from the University of Manitoba and an ARCT diploma from the Royal Conservatory of Music in Toronto, has travelled extensively across Canada giving recitals and

illustrated lectures on Canadian music. She has also given frequent recitals on CBC-Radio and CBC-TV and has performed several Canadian works for the first time. Her repertoire includes works by VIOLET ARCHER, JEAN COULTHARD, DAVID DAHLGREN, JACQUES HETU, BOYD McDONALD, JEAN PAPINEAU-COUTURE, BARBARA PENTLAND, HARRY SOMERS and ROBERT TURNER.

Toronto Arts Productions' recent celebration of Olympic Year, *Canadian Sound*, proved to be, along with last year's *World Music Week*, one of the most concentrated presentations of Canadian music ever to take place. The huge three-week celebration of the works of Canadian composers, poets and performers opened May 11 with a concert of three works: HARRY SOMERS' "Trois chansons d'Acadie", performed by The Festival Singers of Canada; JOHN BECKWITH's "Four Songs to Poems by e.e. cummings", performed by Lois Marshall, accompanied by the composer; and R. MURRAY SCHAFER's "String Quartet", performed by the Orford Quartet. A showing of the film *MusiCanada* concluded the evening.

A concert on May 15, presented in cooperation with New Music Concerts, included the premiere of SERGE GARANT's "Rivages" and a performance of GILLES TREMBLAY's "Champs I". "Rivages" is a lyrical setting for baritone and instruments of Quebec poet Alain Grandbois' *Rivages de l'Homme*. John Kraglund, writing in the *Globe and Mail*, notes that "in matters of clarity and emotional communication he [Serge Garant] has been eminently successful, while still achieving some spectacular effects — like the opening horn call, with a horn strategically placed between piano and harp, to greatly extend the duration of the sound."

Performances on May 16 included JEAN COULTHARD's "Four Prophetic Songs", JACQUES HETU's "Quintette à Vent, Op. 13" and John Beckwith's "Taking a Stand". On May 20 The Festival Singers of Canada gave performances of R. Murray Schafer's "Epitaph for Moonlight", CLAUDE VIVIER's "Jesus Erbarme Dich" and John Beckwith's "Sharon Fragments". Writing in the *Globe and Mail*, John Kraglund found the Vivier work to be the "least familiar and otherwise most memorable of their [the choir's] four selections." Mr. Kraglund also went on to say that "For exotic atmosphere, Murray Schafer's 'Epitaph for Moonlight' (1968) was especially rewarding." Steven Staryk also performed ANDRE PREVOST's "Sonate pour violon et piano".

Canadian jazz was represented, on May 28, by a performance of PHIL NIMMONS' "Atlantic Suite", which has recently appeared on Sackville records.

On May 29 Ottawa's National Arts Centre Orchestra appeared in Toronto to give a concert which included R. Murray Schafer's "East" and ROBERT AITKEN's "Spiral".

The final concert of *Canadian Sound*, on May 30, was partially devoted to two recent works by Harry Somers, "Music for Solo Violin" performed by Otto Armin, and "Kyrie".

NIMMONS — *Cont'd from page 4*

much the same. If I have inspiration then I just let it continue and explore it. With 'Suite P.E.I.' when I began I sort of imagined maybe a six- or seven-minute piece but as I went along the material just poured out. So I let it. I also feel that we shouldn't talk about the music too much, just let the audience react however it wants to. Sometimes, of course, you give a few clues, like planting a seed, because I really feel on occasion there is a need to communicate with an audience other than just musically. This applies especially if you are in an area where there is not a strong jazz audience. Sometimes it backfires, being so honest, but that's what makes the whole thing exciting."

In order to pass on his experience and to provide an opportunity sorely missing in earlier days, Nimmons joined **Oscar Peterson** and **Ray Brown** in founding The Advanced School of Contemporary Music in Toronto. For three years, from 1960-63, the school provided young musicians with the chance to explore the jazz medium with practising professionals. Perhaps before its time, the school closed, partly because the instructors' careers became too demanding. But to this day Phil Nimmons continues to conduct across Canada workshops, seminars and clinics and in the process passes on his knowledge to "those dried up, receptive sponges", as he calls the young jazz musicians in Canada.

As a composer, Nimmons works in the classical field as well as in jazz and his compositions "Piano Sonata", "Tocata for Piano" and "Songs for Female Voices" have been performed in Canada, the United States and Europe. When asked how the creative process works with him Nimmons replied, "I just sweat blood until the seed of an idea sprouts into something. When I'm writing, of course, I'm putting to work the compositional tools that I have learnt how to use in this craft. These are not conscious most of the time but through my experiences they guide me in my writing. Naturally I like to get outside of these confines and do something that is at least different and new for me. That's when it's challenging. A composer is really like an artist dealing with a canvas. It's very much like having all these colours and textures to deal with and you just go ahead and do it and hope that it comes out expressing something to someone."

With seven albums to his credit, countless radio broadcasts and thousands of personal performances at home and abroad, Nimmons' career is in full gear. Achievements of excellence as a clarinetist, bandleader, composer and arranger might have you expect a man of hurried time and artistic egomania. You would be wrong. He is an elegant gentleman of deliberate gestures and a thoughtful, deep voice—consciously positive attitudes and down-to-earth opinions.

At press time Mr. Nimmons was putting the final touches on a work commissioned with a grant from the Ontario Arts Council. The new composition will be premiered at COJAZZ '76 in Montreal. ●

DELORME — *Cont'd from page 5*

\$23,500 to reproduce between 20 and 30 works annually, including the free distribution of about 40 copies. "I will leave to the governmental authorities the task of determining whether these figures constitute too great a burden on the public Treasury or whether these investments should not be regarded as being essential, considering that, after all, it is with the assistance of public funds that these works have seen the light of day."

A good deal of the address was devoted to the financial aspects of the arts in general and music in particular, all figures being relative. He said for the year 1971, the contribution of each Canadian was \$1.40 for all the arts, whereas the British contributed \$1.23 and Americans, \$0.15. He called the size of governmental contributions in relation to the overall governmental expenses, proportionately speaking, "surprisingly modest".

Summing up his discussion on finances Mr. Delorme said it must be kept in mind that the grants to culture, and particularly music, represent only an infinitesimal portion of the total resources; "... depending on whether the word 'culture' is used in a restrictive or general sense, the contributions of the various levels of governments amount to less than 0.1 per cent of their total expenditures or about 1 per cent; and therefore a reduction in the current budgets should not be expected to have but a marginal effect on the economy, while, on the other hand, it could have a serious impact on the subsidized groups; that an increase of, say 5 per cent or 10 per cent, would have a negligible effect on the economy but would provide the groups receiving such additional grants, a very significant benefit."

Mr. Delorme discussed briefly a related matter, the anti-inflation measures. "As far as the Anti-inflation Act is concerned, I think it should be amended in one respect otherwise the cultural field will suffer drastically in terms of financial assistance from the business community."

The Act defines as forming part of a category of expenses called "restricted expenses" those incurred by a company in areas as diverse as research and development, promotion, office rearrangement, club fees and charitable donations. A corporation is not allowed to record a total amount exceeding the expenses incurred during the preceding year in respect to that category, except in a proportion equal to the increase in revenues. However, a company can, as it wishes, increase the amounts allotted to each item individually, as long as the total does not exceed the permissible limit. "... In fact, many enterprises are likely to consider it more appropriate to channel the limited funds available towards areas more directly related to their business, such as research and development for instance, and, as a result, to reduce the amounts that were until then earmarked for the arts."

Furthermore, if a corporation has not made contributions to the arts in the past, it is to be expected that it will not consider it permissible under the present provisions of the law, to do so as long as

BAUER — *Cont'd from page 6*

work was to extract from the guitar as many different 'filaments' of sound as possible", he explains, "particularly sounds not normally heard from a guitar. Such techniques as mistuning, harmonic clusters, rapping, tapping and scraping were experimented with for the first time in this piece and led to further development of these ideas in subsequent works."

Current activities include a return to active performing—he has formed a guitar duo with Toronto guitarist Doug Virgin. In addition to several transcribed works the duo is planning to play as much Canadian music as possible, including commissioning new works. At this point Robert Daigneault, **GARY HAYES** and David Jaeger have been commissioned.

Bauer is at present working on a woodwind quintet for a friend and professor at the University of New Mexico, Karl Hinterbichler, for whom he previously composed "Trompe-l'oeil" (1974). The work, to be titled "Once in Four", may be played by a standard woodwind quintet or a tenor trombone could substitute for the bassoon. It is this latter combination which interests Dr. Hinterbichler. In a note which will preface the score, Bauer clarifies the nature of his inspiration: "The title refers to the ancient practice of granting safe passage through warring regions to anyone aspiring to become an olympic contestant, the games being held every four years. It is this spirit of respect for achievement, whether it be athletic or artistic, that has inspired the writing of this composition."

In homage to this original custom, Bauer considers the work to be his "contribution to the Olympic Games". ●

the anti-inflation measures remain in force. Mr. Delorme called for the Government to re-examine the provisions of the law and to define corporate contributions to arts and culture as falling in a special category so as to make it possible for corporations to contribute at least the same amount as they were contributing in the past, without any reference to the other items of expenditure.

"... Suffice it to repeat here that financial assistance of that order would have but a negligible effect on the economy of the country whereas, in return, it would be of capital importance for those groups that would receive it."

The day following Mr. Delorme's address, The Canadian Music Council, headed by President John Roberts, approved a resolution proposed by Louis Applebaum, Executive Director of the Ontario Arts Council, that the Music Council's President make known to the Prime Minister and to the Minister of Finance the alarm of musicians concerning the restrictive impact on the world of music and the arts in general resulting from the regulations of the Anti-inflation Board related to controls on charitable donations by business. "... The Government is to be asked to examine its current regulations with a view to removing those elements which mitigate against increases in the levels of such funding."

N.G. ●

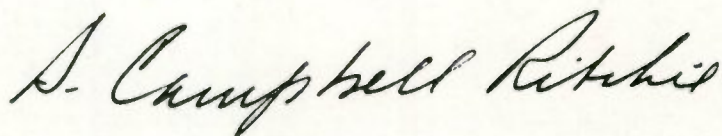
NEWSLETTER

As I write this I am impressed by the growth in number, the participants and quality of festivals of music ringing across Canada at this, the festival time of year. From East, West, North and South come glowing reports of your contributions to the many successes of Canada's music festivals. From the informal and experimental opportunities that are available during these summer days' presentations have come many of today's top stars. You can be next.

Another opportunity for many BMIC affiliates this year is the National Culture Programme held in association with the Olympic Games. Notice please, it is National Culture Programmes, not international as heretofore. Thousands of visitors from around the world, in addition to the participating athletes, will be given the opportunity of hearing Canadian music performed under most enjoyable conditions. Make the most of it. Let our guests leave with exciting memories of your creative abilities.

We can now report that all shares of BMI Canada Limited are held in Canada by the Music Promotion Foundation, a Canadian non-profit corporation. The first meeting of this new company will be held on July 12, 1976, for the purpose, among other things, of electing the directors and officers who will represent you on the Board of BMI Canada Limited. Later letters will keep you up to date on the renewed efforts to further promote your music by the new 100-per-cent Canadian BMI Canada Limited.

Enjoy a happy summer.



S. Campbell Ritchie
MANAGING DIRECTOR

WELCOME TO OUR NEW AFFILIATES

GEGRAEL ABINADER
ROY RAYMOND ALBERT
EMMA ANDERSON
RANDY ANDERSON
GARY ELDON AUSTIN
BRUCE THOMAS BALLINGER
RICH BARTON
WILLIAM CAMERON BASTEDO
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ROBERT STERLING BECKWITH
PETER BEER
JACQUES BELAIR
F. P. M. BELL
IAN BERRY
JAN BEVAN
CHRISTINE ANN BISSONNETTE
MARS BONFIRE
ROSELYNE BOURQUE
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JOHN BOYD
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LOREN JERARD MARSTELLER
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DIANA MAUD McINTOSH
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GUS McKENZIE
ROD McNALL
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LARRY CRAIG PINK
PHIL POSNER
RICHARD PRESSEAU
ROMUALD PROULX
J. J. M. PROVENCHER
P. G. J. RAIT
WALLY RATHIE
VIRGINIA REAL
VERNA RHODE
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PETER RIDEN
CHAS. ROBERT ROBINSON
JUDY ROCKWELL

LEN ROPER
ROBBIE ROX
BENJAMIN RUSSELL
JENNY PAULA RUZICKA
MAUREEN MARION SCHOFIELD
JAMES SCHUETT
JIM SCHWEITZER
A. W. P. A. SHARPE
SUSAN STEPHANIE SHEWAN
RICK SIMON
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