

David Keppel Ltd. Inc.

AFFILIATES TAKE TOP AWARDS IN CBC—CANADA COUNCIL COMPOSITION COMPETITION

On April 30, members of the jury of the 1977-78 CBC National Radio Competition for Young Composers (Earle Brown, Malcolm Forsyth, **OTTO JOACHIM** and **JEAN PAPINEAU-COUTURE**) narrowed down 13 works by 10 young Canadian semi-finalists to 6 compositions by 4 composers. Two prizes (\$4,000 and \$3,000 respectively) were offered in each of the following three categories: electronic music, two to twelve instrumentalists or vocalists, and unaccompanied or accompanied solo voice or instrument. The jury chose not to award the special Grand Prize of \$5,000 for the best overall work submitted.

First prize in the electronic-music category went to **JEAN PICHE**, a former resident of Trois Rivieres, P.Q., now living in Burnaby, B.C., for "La mer a l'aube" (1977); second prize in this category was awarded to **JOHN THROWER**, a former resident of Saskatoon and Toronto, now living in Konstanz, West Germany, for "Suite from 'Atma'" (1976-77).

Thrower, who had been a semi-finalist in all three categories, was the first-prize winner in the second category for "Recitatives, Arias" (1977), for soprano and two pianos. Second prize in this category went to **JOHN BURKE**, a Torontonian currently working toward a doctorate in composition at the University of Michigan, for "Spectre", for ten instruments.

Burke's "Six Regions", for piano, won for him second prize in the solo category, while that category's first prize went to **ANTHONY GENGE** of Victoria, B.C., for "Eleven Steps" for tenor recorder solo.

All thirteen works named as semi-finalists in a CBC press release dated March 13 were performed April 30 in a special concert at Maison de Radio-Canada, Montreal; those requiring a conductor were led by **SERGE GARANT**. The six winning compositions were broadcast on CBC-FM's national show *Two New Hours* April 30 (a "live" broadcast) and May 7.

COMMENT

We at P.R.O. Canada are heartened by the decisions of the Copyright Appeal Board following extensive tariff hearings of which we advised you in this column last month. The decisions were printed in *The Canada Gazette* at the end of May by the Department of Consumer and Corporate Affairs. This is the department of the Canadian Government which administers the Copyright Act.

P.R.O. Canada, on behalf of your music, was granted an increase in the private radio station tariff from 1.15 per cent of gross revenue received to 1.45 per cent of gross revenue received, a very encouraging indication of the recognition of your talents.

The CBC tariff was increased from 1.41 cents per capita of Canadian population according to Statistics Canada to 1.76 cents per capita. A slight increase in the tariffs that may be collected from hotels, restaurants and night clubs was also granted.

These tariffs are retroactive to January 1, 1978, so we are very busily assessing the increases that will be forthcoming to you as P.R.O. Canada affiliates. These will be effective with the performance quarter beginning January 1, 1978. Shortly you will receive a new schedule of Performance Royalty Payments which will reflect these increases. In addition, you will receive information on the establishment of the "Pop" concert royalty payment.

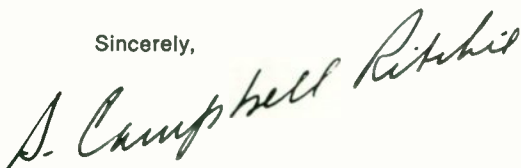
It's a good year for P.R.O. Canada affiliates whose works are performed.

We thoroughly enjoyed our experiences in Halifax in the presentation of the Awards to Canadian Orchestras for "the most imaginative programming of contemporary music". The award winners were l'Orchestre symphonique de Québec, The Lethbridge Symphony Orchestra, the Regina Symphony Orchestra and the New Brunswick Youth Orchestra. The National Arts Centre Orchestra received a special citation not only for imaginative programming but also for commissioning of Canadian composers.

We took the opportunity while in Halifax to meet in an informal workshop setting with about 40 of your fellow writer, composer, publisher affiliates in the Atlantic Provinces. This gathering presented opportunities for both P.R.O. Canada staff and your affiliate friends to exchange useful information. It is our plan to continue these exchanges of ideas and opinions in several areas across the country.

I hope we'll be seeing you!

Sincerely,



S. Campbell Ritchie
MANAGING DIRECTOR

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Songwriters honoured for a decade

COMPOSER SERGE GARANT ACCEPTS WM. HAROLD MOON AWARD

by Nancy Gyokeres

Affiliate **SERGE GARANT**, Montreal composer and conductor, received the highest honour of the Performing Rights Organization of Canada Limited at the organization's 10th Annual Awards Dinner May 4th in Toronto. Gordon F. Henderson, Q.C., P.R.O. Canada's President, presented the Wm. Harold Moon Award to Mr. Garant for contributions to Canadian music at an international level. This year the award carried with it an original sculpture in stone by Montreal artist Maya Fisher.

The citation, read by P.R.O. Canada's Managing Director, S. Campbell Ritchie, Master of Ceremonies for the evening, pointed out the high regard with which Garant as a conductor is held in both Canada and abroad. He is considered by many Canada's foremost interpreter of contemporary music, especially in his capacity as a founding Director and Music Director of the Ensemble of the Société de musique contemporaine du Québec. Last year the SMCQ, under his direction, gave concerts of Canadian music in seven cities in England, France, Belgium and Germany, performing music by a dozen Canadian composers. Among the works was his own "Rivages".

Currently in production is a four-record set of music by Garant, prepared by Radio-Canada International. It will be issued in the first volume of an anthology of Canadian music from RCI and is destined for circulation to libraries, universities and musicologists throughout the world. An honour indeed to this man and his music.

Plans had been made prior to the dinner to have the heavy sculpture shipped to Garant in Montreal following the presentation, but he was having none of it. Off he went to deposit it in his room, personally carrying it aboard the flight home the next day.

Another high point of the evening was a special presentation of an Eskimo drawing to **BURTON CUMMINGS** marking the 10th year of these dinners. Burton is the only affiliated songwriter to have been awarded Certificates of Honour each year the dinner has been held. P.R.O. Canada's Betty Layton accepted on his behalf.

In all, 39 writers and composers, as well as their publishers, received Certificates of Honour for songs that became popular between October 1, 1976 and September 30, 1977. The Certificates are presented for "outstanding contribution to Canadian music". The P.R.O. Canada Awards Committee goes beyond



SERGE GARANT, right, accepts Wm. Harold Moon Award from P.R.O. Canada's president Gordon F. Henderson, Q.C.

the criteria for awards such as the Junos — sales figures and voting — and looks at the overall contribution of a particular tune, be it country, folk, rock or jazz. Airplay is a major factor in the choice, but not the only one.

Once again Burton Cummings and **GEORGES THURSTON** (Boule Noire) headed the list of award winners, with three Certificates each. Songwriters cited for two popular songs each included Vancouver's **BILL HENDERSON** for tunes recorded by Chilliwack, and Trooper members **RA MCGUIRE** and **BRIAN SMITH**. **ROSS TURNEY** of Vancouver was also honoured for a Chilliwack hit.

Others from Vancouver included **RANDY BACHMAN**, **JOE**

DON GRASHEY, Betty Layton, **CARROLL BAKER**. Carroll Baker received the first CRIA Platinum Album awarded a Canadian country performer during the awards dinner. S. Campbell Ritchie presents Eskimo drawing to Betty Layton, representing affiliate **BURTON CUMMINGS**. The presentation was to mark the 10th anniversary of the dinners.





Mrs. Harms, DALLAS HARMS, GORD HONEYMAN, Anitha Donally, Mrs. Burton, DAVE BURTON

MOCK for a tune recorded by the Hometown Band, **DENISE McCANN** for "Tattoo Man", and **JOE FAHRNI**. **ED MOLYSKI** of Surrey, B.C., received a Certificate for a tune recorded by the late Ray McAuley and Wild Country.

Country writer **DICK DAMRON** of Bentley, Alberta, was honoured. He flew in from Europe for the dinner, and back the next day. **DAVE BURTON** and **GORDON HONEYMAN** of Burton and Honeyman received Certificates, as did **DALLAS HARMS**, **CARROLL BAKER**, the Ottawa writing team of **TERRY CARISSE** and **BRUCE RAWLINS** for a Mercey Brothers' recording, **GENE MacLELLAN** and **DAVE BRADSTREET**. Dave was named this year at the Juno Awards as best new male performer. **DON GRASHEY** of Thunder Bay was cited for a country hit recorded by **JERRY PALMER**.

Toronto winners included **BOB EZRIN**, co-writer of a song made popular by Kiss, **HAGOOD HARDY**, winner of the Wm. Harold Moon Award last year, **KEN TOBIAS**, **BILL AMESBURY**, **BOB McBRIDE**, **CRAIG RUHNKE** and **RONNEY ABRAMSON**.

Montreal winners aside from Georges Thurston were **GILLES VALIQUETTE**, **MARIE-THERESE PAILLE**, **DWAYNE FORD** with a song recorded by the Keene Brothers, **LEE GAGNON**, and **MYLES GOODWYN** for an April Wine tune. **ROGER GRAVEL** of Verdun, **JEAN ROBITAILLE** of Brossard, and **PEDRO ALVES** of Baie d'Urfe, P.Q., were winners.

CHRISTINE AUTHORS, who lives in England, received a Certificate, as did **BRUCE MILLER**, who lives in Hollywood, for the tune "Hometown Band" recorded by **VALDY**, and **RHETT DAVIS** of Tennessee.

Music publishers with multiple awards were **SHILLELAGH MUSIC** owned by Burton Cummings and A & M's publishing arm, **IRVING MUSIC**, with three each. Two Certificates were awarded to **MAKERS MUSIC LTD.**, owned by members of Chilliwack; **SUNFISH MUSIC**, owned by Ray Pettinger of Vancouver; **LITTLE LEGEND MUSIC**, owned by members of Trooper.

Canada's first platinum album to a Canadian country artist was accepted by affiliate **CARROLL BAKER** in a surprise presentation by Brian Robertson, President of the Canadian Recording Industry Association just prior to P.R.O. Canada's awards getting underway. The platinum represents sales in excess of 100,000 units for her RCA/Tee Vee International album "20 Country Classics". Platinum presentations also went to Ed Preston for RCA and Ed LaBuick, Tee Vee International, and to Carroll's producer/manager **DON GRASHEY**.

Again the dinner was held in Toronto's Hyatt Regency. Tables with white cloths and royal-blue napkins, P.R.O. Canada's colours, were centred with blue and white spring arrangements of iris, daisies and baby's breath. The traditional roast prime rib of beef was followed by trays of assorted cheeses and fresh fruit that remained on the tables during the presentations.

Assisting Cam Ritchie in announcing the winners was Carole Risch of **CRISCH MUSIC**, an affiliated publisher and member of the P.R.O. Canada Board of Directors. Invited to present the Certificates were Wm. Harold Moon, Chairman of the Board; Betty Layton, Performing Rights Administration; Denise Meloche of P.R.O. Canada's Montreal office and Lynne Partridge of the Vancouver office.

By far the largest number of guests to date attended the black-tie affair, with affiliates and music industry personalities from across Canada. Mr. Ritchie introduced Edward M. Cramer of New York, former President of BMI Canada Limited; A. A. Keyes from the office of the Secretary of State; Prof. Brian Land and Lorne Mahoney from the CRTC; Arthur Gelber, Chairman of the Board of the National Arts Centre in Ottawa; broadcasters Ed Prevost and Ernie Steele, Chairman and President, respectively, of the Canadian Association of Broadcasters; and Eber J. Rice who heads the Ontario Liquor License Board. ♦

Martin Ornot, Eleanor Sniderman, Wm. Harold Moon; Right: Riki Turofsky, Robert Sunter, Head Radio Music, CBC, W. T. Armstrong, Managing Director, Radio, ESD, CBC.





George Struth, left, Quality Records, accepts from Wm. Harold Moon on behalf of BOB EZRIN and RHETT DAVIS; Martin Onrot, right, of MAKERS MUSIC LTD.



Lynne Partridge and Ian Graham representing BOB McBRIDE; below, Betty Layton and Al Mair of BIG BAY MUSIC.



Miss Diane Mendelsohn, TERRY JACKS, Garry Ayliffe, London Records; below, Mrs. John Driscoll, Mr. Driscoll, Skyline Records, Mr. and Mrs. Lorne Mahoney, CRTG.



PHOTOS BY ROBINSON PHOTOGRAPHY

BRUCE RAWLINS, Betty Layton, TERRY CARISSE, LLOYD MERCY for THE MERCY BROTHERS PUBLISHING CO.; Wm. Harold Moon with Ralph Harding of DUAL MUSIC PUBLISHING.





At Mail of ABOVEWATER PUBLISHING, KEN TOBIAS, Wm. Harold Moon, Tony Tobias of GLOOSECAP MUSIC PUBLISHING; right: BILL AMESEBURY accepts for "Can You Feel It".



J. David Evans, Capitol Records, Mrs. Evans, Mrs. Scott Richards, Mr. Richards, MCA Records; below: John Beaulieu, CARROLL BAKER, Ed LaBuick, Tee Vee Records, Mrs. LaBuick, DON GRASHEY.



Betty Layton presents to Arnold Gosewich of CBS Records for BURTON CUMMINGS; below: Jerry Renewch of CANADIANA MUSIC with Lynne Partridge



Bill Kilgus, QUALITY MUSIC PUBLISHING LIMITED, Betty Layton, DALLAS HARMS, GARY BUCK, DOUBLEPLAY MUSIC OF CANADA; Denise Meloche and Lori Bruner representing Polydor Records accepting for RANDY BACHMAN, DENISE McCANN and JOE FAHRNI.





Denise Meloche presents to Luc Martel who accepts on behalf of **GILLES VALIQUETTE** and **LES EDITIONS GILLES VALIQUETTE**; Betty Layton presents to **DAVID BRADSTREET** and Brian Chater for **IRVING MUSIC OF CANADA LIMITED**.



Denise Meloche presents to **DICK DAMRON**, above, while Lynne Partridge presents to GRT's Ross Reynolds for **DWAYNE FORD**.



Above, Mr. and Mrs. Richard Johnson of the Ontario Educational Communications Authority view photos taken at P.R.O. Canada's first Awards Dinner in 1969; below, left to right; Mrs. Jerry Renewych, **CRAIG RUHNKE**, Nancy Ruhnke, Bill Ruhnke.



Denise Meloche and Terry Flood of Aquarius Records accepting for **MYLES GOODWYN** and **SLALOM PUBLISHING CO.**; Lynne Partridge presents to Capitol Records' David Evans for **GENE MacLELLAN** and **BEECHWOOD MUSIC OF CANADA**.





Denise Meloche and **RONNEY ABRAMSON**; Lynne Partridge and Terry Lynd of CBS Records who accepts for **BURTON CUMMINGS**; Denise Meloche and Scott Richards of MCA Records accepting for **RA MCGUIRE** and **BRIAN SMITH** of Trooper.



Mr. and Mrs. Gil Taylor, Intercom Films; right, Mrs. Joe Summers and Mr. Summers, A&M Records; below: Edward Lyons, Margaret Lyons, CBC; Mrs. W. T. Armstrong, Mr. Armstrong, CBC; Diana Filer and Robert Wagstaff, CBC.



S. Campbell Ritchie presents to **GORD HONEYMAN** and **DAVE BURTON**; Denise Meloche, Nancy Ruhnke accepting for husband **CRAIG RUHNKE**.



Denise Meloche and **JEAN ROBITAILLE**.



Young B.C. composers on their way

COULTHARD TEACHINGS LEFT ROOM FOR MUSICAL INDIVIDUALITY

Editor's Note: **DAVID DUKE** was born in Vancouver and studied musicology at the University of British Columbia and the University of North Carolina. In 1975 he was invited to become coordinator of music at Red Deer College, charged with the development of a community music programme for the central Alberta region. In the fall of 1977 he returned to B.C. to teach and compose.

As a composer Mr. Duke studied with **JEAN COULTHARD**. His music has been performed on several national radio broadcasts, and many of his piano pieces have been published in the *Music Of Our Time* series (**WATERLOO MUSIC**, 1977). He is currently working with Dr. Ida Halpern, researching the music of the Nootka and Kwakiutl Indians of B.C. If he hadn't written this article, he most certainly would have been included with the four mentioned here!

by David Duke

Known both as a composer and as a teacher, **JEAN COULTHARD** has guided many composers through their initial essays in composition and has helped to launch many figures on their professional careers. Today she remains the central influence on a group of younger composers just beginning to receive national attention.

While there is no 'official' organization as such, some of Coultard's students

have maintained an informal association over the last few years, a friendship that began some years ago when all were composition students at the Shawinigan Lake Summer School of the Arts on Vancouver Island. Since that time, **JEAN ETHRIDGE**, **JOAN HANSEN**, **SYLVIA RICKARD**, and **ERNST SCHNEIDER** have often shared concert programmes and broadcasts.

Jean Ethridge

Jean Ethridge, who currently teaches composition at the Victoria Conservatory of Music, is a well-known figure in musical circles in B.C.'s capital city. After her preliminary studies with Jean Coultard at the University of British Columbia in Vancouver, she received a Canada Council grant to study composition with Bernard Stevens at the Royal College of Music in London.

Ethridge's "Dialogues for Chamber Orchestra" were begun while she was still a student in England. Her "7 Miniatures" for brass were given a national CBC broadcast in 1971, and the "Mass of St. Joseph" was commissioned the following year by Christ Church Cathedral in Victoria.

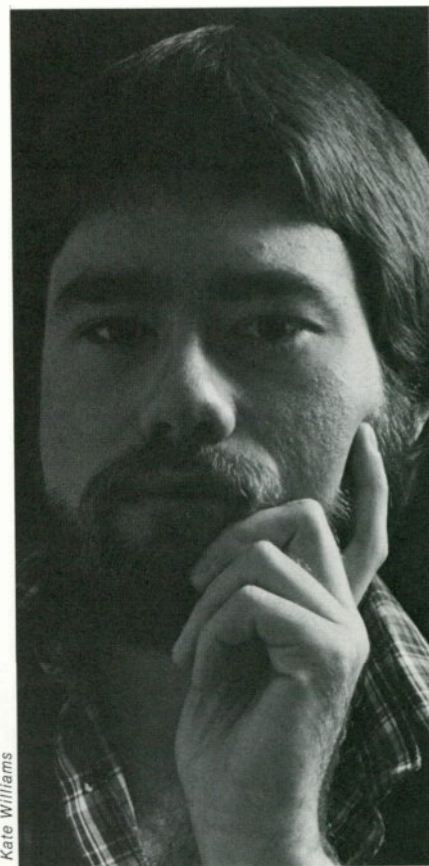
The "Londrens" (1969), "Suite" (1975), and "3 Contemporary Epigrams" (1975) demonstrate Ethridge's keyboard idiom, a style marked by a fondness for clear sonorities and orderly construction. (Ethridge is known as a fine pianist herself.) Her "3 Contemporary Epigrams" mark an extended experiment in serial technique, something of a departure in her otherwise "freely atonal" idiom. The "Suite" (1975) has recently been taped by the CBC as part of a Vancouver recital, featuring pianist Arlie Thompson, which will also include Joan Hansen's "Piano Sonata" and Sylvia Rickard's "Ile de Re". Miss Ethridge is currently working on a string quartet.

Ernst Schneider

Born in Herford, Germany, Ernst Schneider began to study music when he was 11. At 18 he came to Canada. Now a prominent teacher in B.C.'s Okanagan Valley, he makes his home in Penticton, and was recently elected President of the B.C. Registered Music Teachers' Association.

Schneider has written extensively in all genres and his works have been widely performed in western Canada. His orchestral work "Legend" was played by the Calgary Sinfonia and his more recent

"Celebration" was performed this year by the Nanaimo Symphony. Schneider's recent piano piece "Night" has been particularly well received; an evocative and richly coloured work, it explores the darker tonal ranges of the piano with skill and sensitivity. Schneider has also written educational pieces, including the short suite "5 Moods of Opopogo" (five



David Duke

studies describing the legendary monster residing in B.C.'s Lake Okanagan and a new set of piano pieces, as yet untitled, to be published by Waterloo Music. Schneider is currently working on a piece for viola and soprano requested by Vancouver performers Marguerita Noye and Phillippe Etter.

Joan Hansen

Joan Hansen was born in the small Fraser Valley town of Mission, B.C. She studied at the University of B.C. and the University of Victoria, and currently teaches in suburban North Vancouver. (Under the alias of Mrs. Richard Lawson, she also supervises an active family!) She has written primarily for the keyboard;



Jean Ethridge



Joan Hansen

her works include a suite, "4 Pieces For Piano", and a prize-winning "Sonata". She has also collaborated with Jean Coulthard on a series of teaching books, *Music Of Our Times*, published by Waterloo Music.

Hansen's major influences appear to be Bartok and the U.S. composers William Schuman and Roy Harris. Certainly she

became familiar with these composers during her UBC studies in the '60s. But ultimately she is an instinctive composer who has produced a series of highly individual works. Her "Sonata", for example, presents a wide range of tonal and emotional concepts — an uncompromisingly intense and unrelentingly direct work that is bound to command the admiration of any listener.

As a teacher and a clinician, Joan Hansen is very concerned with the introduction of 20th-century musical ideas to students. The *Music Of Our Time* pieces were carefully designed to "reveal the natural growth of contemporary music from the styles and ideas of earlier musical forms". In her classes and workshops Hansen always stresses both the natural creativity of children and the need for teachers to respond to this creative force with an informed attitude to new musical language.

For the last few months Joan Hansen has been working on a new composition for viola and piano, and also a new set of pieces for very young pianists.

Sylvia Rickard

Sylvia Rickard was born in Toronto but moved to the west coast while still a girl. After studies in Vancouver, Stanford, and Gr noble she lived in India and Germany in the 1960s. Only after returning to Canada did she resume her work as a composer, continuing her studies with Jean Coulthard privately six years ago.

Most of Sylvia Rickard's catalogue consists of chamber works: a "Piano Sonatina", "Ile de Re" for cello and piano, a "Sonata" for oboe and organ, and a "Suite" for guitar. Orchestral works include her "4 Indian Songs" (with texts by Canadian native authors) and "Pastorale" for flute and strings. In 1975 Rickard was asked to write incidental music for Otto Lowy's radio play about Franz Kafka,



James Kennedy

Sylvia Rickard

A Breast For Beating In My Hour Of Need; she produced a concentrated score for solo cello (performed, on the broadcast, by Lee Duckles of the Vancouver Symphony). The music is a gripping montage of German folk melodies and expressive fragments of original music, punctuated by *musique concr te* sounds.

A recent score is "Reunion" for cello, piano, and percussion. Rickard is becoming increasingly concerned with timbral considerations in her music; she is often drawn to unorthodox instrumental combinations. She explains, "I'm not all that fond of works for solo instrument and piano. I think I prefer to hear the piano as a solo instrument, really." This summer Rickard is working on a new string quartet and putting the finishing touches on the orchestral version of her "4 Indian Songs".

Hearing the music of these four B.C. composers, one is not particularly impressed by any noticeable similarities of style or character. And this is no surprise to those familiar with the broad and eclectic personal tastes of their teacher, Jean Coulthard. Perhaps her greatest success has been in encouraging students to develop their own musical personalities. Coulthard has shown no interest in transferring her own unique idiom on to a 'second generation' of disciples. The characteristic individualism of Ethridge, Hansen, Rickard and Schneider more than demonstrates Coulthard's unique ability to encourage musical individuality. ♣



Ernst Schneider

Next stop for Fraser MacPherson: Russia

SELF-PRODUCED JAZZ ALBUM LEADS TO RAVE REVIEWS

by Marke Andrews

At the H. R. MacMillan Planetarium, Vancouver's astronomy centre, trained eyes keep watch over the galaxy's celestial bodies, hoping to one day discover a new star. It seems ironic that on December 16, 1975, another kind of star was on the rise, just down the hall in the Mac-Millan Auditorium.

FRASER MacPHERSON, who for years has earned his living as an anonymous session player and orchestra sideman, has come into his own as a saxophone soloist, band leader and recording star.

For the 50-year-old MacPherson, the transition has come almost as an afterthought. The Planetarium concert, a trio date sponsored by local promoter Willi Germann, was recorded by the CBC for its French Radio Network's *Ressac* series. Upon hearing the tape, MacPherson hit upon the idea of preserving the recording on vinyl.

"Actually, I was quite indecisive," the softspoken MacPherson recalls. "The trio's guitarist (**OLIVER GANNON**) told

me, 'If you don't release this, you're crazy.'" So, a few phone calls and one bank loan later, "Fraser, Live At The Planetarium" became a reality.

The recording was remixed at Vancouver's Little Mountain Sound by Alain de Grosbois, who produced the original radio taping. MacPherson pressed 1,000 copies under his own label, West End Records, and set about marketing the album through both the small specialty shops (the large-volume stores refused to handle it) and his own primitive mail-order service.

The events that followed would give both Cinderella and Rocky a run for their underdog money. MacPherson sent complimentary copies accompanied by handwritten notes to various publications in the hope that a reviewer might listen to a side or two. The result? Britain's *Jazz Journal* lauded the record; *New York Times*' critic John Wilson recommended it in *High Fidelity*; *Cadence* placed it among the ten best releases of 1976; and it was chosen Jazz Record of the Month by none other than *Stereo Review*.

RCA now handles the record's Canadian distribution, and MacPherson is presently negotiating outside Canada for international release next fall.

Fraser MacPherson was born in Winnipeg, raised in Victoria. He took up clarinet and alto saxophone as a child, adding soprano and tenor saxophones and flute to his repertoire as both his musical tastes and demand for work expanded. He worked Vancouver's Palomar Supper Club (now defunct) in the early '50s, spent a year and a half studying and gigging in the New York area, then returned to Vancouver to lead the houseband at the Cave. Around the same time, the reedman got his foot in the door at the CBC, recording for a *Jazz Workshop* series that later evolved into the long-running *Jazz Radio Canada*.

MacPherson's list of credits is impressive. For television, he has appeared on CKVU's *Jazz Band Ball* and Vancouver shows, CBC's *Take Thirty*, and he has tooted horn for the *Beachcombers*, Rolf Harris and the Irish Rovers. His radio credits include *Jazz Radio Canada*, *Jazz en Liberte*, and *Dr. Bundola*. He has recorded three albums under his own name, hundreds of jingles, and studio tracks for name artists such as Peter Chipman and Olivia Newton-John.

MacPherson describes his own playing as "mainstream". "I favour players who are lyrical and can swing. I don't care for saxophonists who give the instrument a strident sound." Among the veteran musician's influences are Lester Young, Stan Getz ("a master craftsman") Zoot Sims, Ben Webster, Illinois Jacquet, and Coleman Hawkins.

As a result of the album's critical success, the trio (MacPherson on reeds, Gannon on guitar and Wyatt Ruther on bass) has gained steady employment playing clubs, lounges and theatres in the Vancouver and Victoria areas. "Last week", MacPherson notes, "I played jazz music all seven nights. That's virtually unheard of around here."

Like all jazz players, MacPherson favours the spontaneity of the live performance. "Before the record," he explains, "I'd be playing for bicycle acts in a nightclub and hamburger ads in the studio. I'm not knocking that, but it's fun to be able to play live dates with the trio."

Come autumn, Western Canada will have a chance to hear MacPherson's trio live. Overture Concerts is currently planning a 34-city tour that will take MacPherson as far east as Hamilton, Ontario. On November 22 he leaves for Russia for performances in six cities. In conjunction with the Canadian tour, MacPherson will record a second album with Gannon and Ruther.

Now, who was it that coined the phrase "Life begins at 50"? I'm sure he'd like to shake the hand of Fraser MacPherson. ♦



Fraser MacPherson

Studio experience paid off

BURTON & HONEYMAN A SUCCESS, BUT NOT OVERNIGHT

by Kevin Bourassa

In late '76 the Toronto-based duo Burton and Honeyman seemingly appeared from nowhere with a debut album entitled "Two Of A Kind". Their appearance on the music scene caused little more than a ripple in the ocean of talent that surfaces each year. Then the first single release from the album began to get consistent airplay on country and MOR stations. What followed was a snowball effect: five singles in all were released from the album: "Two Of A Kind", "For Your Love", "On The Road Again", "Early Morning Dawn", and "Christopher Mary". All found a place on the country charts with "Early Morning Dawn" and "Christopher Mary" crossing over to RPM's MOR charts. The latter was Burton and Honeyman's first No. 1 single.

The two finished last year with two nominations from the Academy of Country Music Entertainment for Outstanding Performance by a Country Group and for Best Country Album. Earlier this year they drew a Juno nomination for Country Group of the Year and were presented with a Certificate of Honour from P.R.O. Canada for "On the Road Again".

A look at the achievements made by the two in a little over a year gives one the impression theirs is an overnight success story. This couldn't be farther from the truth. **DAVE BURTON** and **GORD HONEYMAN** have been performing together for 13 years. They met in their early teens, discovered similar interests in music, rehearsed an act and gradually began picking up gigs throughout the city hitting the Toronto Yorkville scene in the late '60s.

It was through meeting Lonnie Salazar, producer and president of Condor Records, that they signed with Condor. They managed to record their album in four days. "What loosened us up was that we had done back-up vocals for other artists", recalls Honeyman. "We were doing sessions, albums and singles. That put us at home in the studio."

The first side of "Two Of A Kind" was recorded at Eastern Sound in Toronto and the second at Nugget Studios in Nashville. When it came time for the latest effort, simply entitled "Burton & Honeyman", it was decided the entire album would be recorded in Nashville, using the same producers, Lonnie Salazar and Joe Bob Barnhill.

Reasons for leaving hometown Toronto, known for its fine recording facilities, to record hundreds of miles away are largely unexplained. Burton and Honeyman leave such decisions to their manager and producer. This is the case in most other situations confronting the duo. They have complete faith and a sense of dependence on them, considering them the silent

members of the band. Burton and Honeyman's self-defined role is to enter the studio with prepared material that will be tailored or altered according to what the producers feel will fit Burton and Honeyman best.

"I think they dress our songs up," explains Burton. "They put clothes on them. Before Gord and I go into the studio, we have all our vocals arranged and that never changes. We go in there and do it that way. Our producers did change the tempo of songs, like 'Lady Of The Night' (a track off their latest LP). Originally it was a lot slower and they changed it to disco. That gives you an idea of what they do."

"Lady of the Night" was released in late May joining "Goin' Home", written by **JACK HOSIER**, on RPM charts.

"Lonnie and Joe Bob know our limitations," adds Gord. "They know that we can do practically anything together, as far as vocals. If they change the tempo, they know we can ride it like a boat. There are no limitations to what we can do."

Over the years their repertoire has grown to include country, light rock, MOR

and folk. On stage Dave handles rhythm guitar, vocals and harmony with Gord on lead, harmonica, keyboard, vocals and harmony. Most of their material is original, each being equally adept with melody or lyrics.

Burton and Honeyman are confident in their future. They see themselves on the door-step of success, a thought that brings excitement and anxiety to their voices. Their first album sold in excess of 30,000 copies in Canada and they are hoping the figures will be higher with their latest LP. ♣



Burton & Honeyman

A Quebec lady on the move

INTERNATIONAL NEGOTIATIONS VITAL TO EDITIONS PARASARD

by Christine L'Heureux

When one puts a record on the turntable, hears a song on the radio or attends a live performance, one is far from appreciating the extent of the machinery behind the product. There is a vague awareness that behind the artist there is a manager, a record manufacturer, the disc-jockey who plays the record. But there is one link in the chain the presence of which is almost always forgotten: the publisher. The publisher's image remains somewhat nebulous in the public mind. Monique Melanson, of **EDITIONS PARASARD**, however, is making conscientious progress in the publishing field in Quebec and abroad and is an exciting example of a Canadian publisher.

Parasard is a publishing house hardly a year old. Monique Melanson is still new to her trade, yet this young woman's achievements might lead one to suppose that she has vast experience. For example, the group Beausoleil-Broussard is beginning to gain in popularity in Quebec and especially abroad, and it's certain that Monique Melanson had a hand in it.

The publisher's role is one of protection and promotion of a musical work, with respect to performing rights, mechanical reproduction and sheet music. Monique Melanson and Parasard represent several authors and composers: Beausoleil-Broussard (**JACQUES SAVOIE, ISABELLE ROY, JOHNNY COMEAU and CLAUDE FOURNIER**), La Botine Souriante (**YVES LAMBERT, ANDRE MARCHAND, GILLES CANTIN, PIERRE LAPORTE and MARIO FOREST**), **YVES LAFERRIERE** and Quebecz (**YVON DUMONT and JEAN MARIE MONCELET**) as well as **ALAIN LAMONTAGNE and DOMINIQUE TREMBLAY**, who previously had their own publishing company, now work with Monique Melanson as co-publisher. In Quebec, most record companies look after their own publishing. In Europe, the two functions are completely separate, and this system is starting to get a foothold here.

Monique Melanson began in show-business as a director for the Tamanoir Label. Her baptism came in management, with Beausoleil-Broussard and Alain Lamontagne, while acting at the same time as a tour booker for several other groups (including those mentioned above). Very soon, however, these various groups encountered publishing problems, so Monique found herself cast as publisher.

In Quebec, the protection and promotion of a musical work immediately conjures up the notion of foreign opportunities. The Quebec market, even if it is of prime importance, is inadequate to ensure the viability of a work. This is where the publisher's work really becomes es-



François Rivard

DOMINIQUE TREMBLAY and Monique Melanson

sential. For example, in her work in Quebec, Monique Melanson looks for a record company interested in recording a group for whom she works. She makes sure that the songwriter receives his mechanical rights on each record sold. Abroad, her tasks are similar, although there has to be a middle-man involved. She has to find a sub-publisher abroad who will take charge of the protection and promotion of the musical work for which she is responsible.

The reverse role is true. For Europeans who wish to release their works in Canada, Melanson plays the part of sub-publisher here, and attempts to find outlets for foreign works. This is why her presence at MIDEM was important, both to make her Quebec products known to foreign publishers and producers, and to establish contact with people likely to be

interested in distributing their works here. In that case, Monique Melanson's job would be to find a record company here, and to make the work known through radio and television, or live performance. This is a long-term task on which Melanson expects to spend a great deal of time and effort in the coming years.

But her plans don't stop there: she also dreams one day of producing masters. The master tape is usually produced by the record company. Few artists have the means to make their own. Monique Melanson would like to give the artist more control over his creation by making the master tape a joint production between herself and the artist. The record company would then be responsible for pressing the record and distributing it. Unless Monique Melanson decides one fine day to set up her own record company! ♦

MUSIC IN CANADA

Affiliates **PIERRE LALONDE** and **JEAN-PIERRE MANSEAU** are among those who have been interviewed by Suzanne Burnett, with the assistance of the Ontario Ministry of Culture, for inclusion in the programme *Chanson à la Française* provided without charge to 17 AM and FM stations in Ontario. The programme has been broadcast for the past four years to more than 2-million listeners weekly, providing them with music from outstanding French-Canadian and French singers and songwriters . . . "In fact, it's practically a perfect single. A comeback for the band is assured", reported the *Steede Report* in late May upon the release on Aquarius of "C'mon Little Mama" by the new Guess Who. Writers are Guess Who members **JIM KALE**, **DON McDOUGALL**, **KURT WINTER** and Vance Masters . . . **JOHN ARPIN's** Spring release on RCA, "Pass My Way", has been getting airplay and a number of picks across the country, chiefly on MOR stations, according to the composer. The up-tempo single follows his successful "Jogging Along" which is the theme song for CBC's *Morningside*. Both are from his RCA album "I Write the Songs". Arpin's third RCA album should be released by fall . . . **FRANK MILLS' MOR-type** instrumental, "Music Box Dancer" on Polydor is an original tune sure to appeal to charts across the country. Took off in Ottawa first, according to *Steede Report* . . . Streetheart was scheduled to open for Ted Nugent at Toronto's Maple Leaf Gardens June 19. The band's WEA album, its first for the label, was released prior to the engagement with all cuts by group members **PAUL DEAN**, **MATTHEW FRETTE**, **DARYL GUTHEIL**, **KENNY SHIELDS** and **KEN SINNAEVE**. WEA distributed to broadcasters an extended play single and Streetheart co-operated in the concentrated push with successful appearances throughout Ontario . . . Word from Quality at press time was that **SKIP PROKOP's** single "Gotta Hear You Say It Too" had crossed from Top 40 to MOR within two weeks of release. **AL WAXMAN** co-wrote the tune with Skip. The single was an RPM rock pick . . . More Quality news: **ORVAL PROPHET** has recorded **DALLAS HARMS' tune** "Ol' Amos" on Broadland and Dallas himself has recorded his original tune "The Fastest Gun" for the same label. Another hit for the "Paper Rosie" man? . . . Polydor has announced "an astonishing 216 per cent increase in sales during the first four months of 1978". Major Canadian artist activity has helped the sales figures, chiefly **RANDY BACHMAN's** "Survivor" album. His single "Is The Night Too Cold for Dancing?" is expected to keep those sales figures up. Polydor's also excited about their **MOXY** album (Mercury in the U.S.); **GARFIELD**, on tour in the U.S. and released worldwide outside Canada on Capricorn; and the breakthrough on charts in Vancouver of **STONEBOLT**, signed to Parachute . . . Songwriter/broadcaster **CHARLIE RUSSELL** from Woodstock, N.B., has been

getting some action in recent weeks with his tune "Homefolks" recorded by **BOB MURPHY** and Big Buffalo on RCA. The country tune was reaching the top of RPM charts at press time. The Carlton Show Band has recorded his "½ Hour Later in Newfoundland". Charlie has started his own publishing company, **TANTUNE MUSIC** and intends to spend more time writing. In the meantime he works up front at Radio CJCJ although preferring to keep his personal appearances as a performer to a minimum. During the past year, however, he has appeared with the Hank Snow Show in Fredericton, on *Touch the Earth* and *Morningside*, both for CBC radio, an annual Sing-along-with-Charlie during Old Home Week in Newcastle, and a special 55-Minute N.B. Folio with CBC Fredericton. Believing in an 18-hour work day, he's also serving a second term on the Board of the Academy of Country Music Entertainment . . . **JOHN LOWREY's** recording of "Visions Of You", released by Quality on Grand Slam, is a ballad co-written with **ROB LOWREY** . . . Over the years country music fans have known **ABBIE ANDREWS** by just that name and so when his affiliation with P.R.O. Canada was announced under his real name, Albert Andrews, few picked it up as their buddy Abbie. Proud to have you Abbie! . . . **RICHARD BROWN's** recording of "Pretty Little Sunshine Girl", co-written with **JOHN KITSCO**, was released on the Cloud One label last spring. It is backed by a Brown original, "Whoever Said" . . . **J. P. ELLIS** of Halifax and the group Ol' Blue wrote their debut single, "Fat City Blues" released on Grand Slam. A fixture on the Maritime club scene, Ol' Blue will be moving to Toronto. **DALLAS HARMS** helped produce . . . **DON COCHRANE** has formed the band Sweet Clover and an album from Broadland is expected this summer . . . **LEN WILDE** and **JIM WINDLE** are both members of the Ontario group Whisky Hollow. Their recording of "It's All Over Now" backed by "Long Black Veil" was released last spring by Shotgun Records, 11 Mottistone Court, Brantford. Their country music is combined with rock 'n' roll . . . **J. D. BURDYLL**, an artist and songwriter from Quebec, proficient in both English and French, has been signed to Montreal-based Tiger Records. An album is expected in September . . . A Toronto group called January With An H won over 350 taped entries in a Q 107 FM contest at the Colonial Tavern in Toronto the first of the year. The group consists of **STEVE DUCAS**, **DAN TURCO**, **PAUL EMO**, **JIM McLAUGHLIN** and **CARL HENRY**. They are "shopping" for a label at the moment and if they do not sign will release themselves. They're in the pop rhythm & blues vein . . . **REG LACHMAN** and the Polka Dots out of Edmonton have released on the Mytown label (Box 130, Nisku, Alberta) the single "Red Rose Waltz" by Reg and **MARIAN LACHMAN** backed by "Il Mondo". Both are from the group's album "Easy Listening Country", to be released in July . . . *The Edmonton*

Journal reports "We're Gonna Show the World" by **TOMMY BANKS** has been chosen as the official song of the Commonwealth Games in Edmonton this summer. A special distribution arrangement through McNeice Enterprises Ltd. of Edmonton has been arranged . . . Twin Star Records, distributed by Mark II in Don Mills, Ontario, has released another single co-written by **BOB JOHNSTON** and **BRETT McNAUEAL**. The MOR/country tune "Remember Me" was recorded by affiliate **IAN LEHTI** under the name Joe Marooney and is backed by "Friends (That's You And Me)", also by Bob and Brett . . . The people at **JARMAN PUBLICATIONS LIMITED** were delighted in May when they received an order from the National Museum in Ottawa for the Cornhusker Series, books written by Harry Jarman on Canadian square dances, calls, music and history. John Jarman told *The Music Scene* the series is gaining interest at an international level. Queries can be directed to Jarman Publications at 3-4 Building A, 435 Mid-west Road, Scarborough, Ontario, M1P 3A6 . . . **ANDY LUSK** comes from the Ottawa area and is about to have a second album released on the Snocan label, produced by affiliate **TED DAIGLE**. His first album was "Land of the Pontiac" on the Snocan label. His latest single was "Hallelujah Avenue" . . . Wilder Penfield III of the *Toronto Sun* is in agreement with a few others, to put it mildly, who think the time is ripe for **NANCY RYAN**; ". . . there are moments of magic and minutes of powerful potential", he wrote during her mid-April appearance at Mingles in Toronto . . . Congratulations, **TROOPER**, on the Platinum certification for your "Knock 'em Dead Kid" album, on MCA. The group's single did nicely after the A side, "It's Been a Long Time" was flipped and carried on with "Oh, Pretty Lady" . . . Brian Brennan of the *Calgary Herald* reports affiliate **BOBBY CURTOLA** has moved to Edmonton with plans to open a nightclub there this summer called Bobby Curtola Presents. He's interested in emerging Canadian talent as well as household names. Bobby's signed to Tee Vee Records and his single "The Northern Lights Are Out Tonight" follows in the success of his compilation album of hits that reached gold status . . . **PAUL HORN** completed an exhaustive tour of Canada and the United States in early May, performing some shows with T'ai Chi master Al Huang and others backed by a five-piece group. His latest album, "Dream Machine" was released by Mushroom in late March. It was produced by Grammy Award-winner Al Schmitt and composed, arranged and conducted by Lalo Schifrin . . . **DAVE BRADSTREET's** Juno Award this year as best new male performer couldn't have been better timed. His album "Dreaming in Colour" and single "This Ringing 'n My Ear" on A&M were receiving national airplay and his personal appearances were on the upswing with dates in London, Oakville, Toronto and Waterloo. Although he didn't like the busy musical background in the album, Chris Cobb of the *Ottawa Journal* did recognize the Bradstreet genius: "David Bradstreet is

a major songwriting talent and one of the real finds of the past few years", he wrote . . . **MIKE GRAHAM** and his manager/partner Brian Chater are in the process of establishing a new record label. First release will be Mike's rendition of the Charlie Rich hit "Who Will the Next Fool Be?" . . . **TIM DANIELS** and Julie Lynn are co-hosting CBC's summer replacement for the Tommy Hunter Show this year, making this the second year in a row . . . He's at it again! **NESTOR PISTOR** has had released the humorous "Nestor Pistor for Prime Minister" for RCA, written by **DON AST** and **TONY WHITE** . . . Last year guitarist **JOE MILLER** wrote the music for the musical "The Blyth Memorial History Show", to celebrate the 100th anniversary of that Ontario town. This year he has revised the musical comedy and retitled it "The Port Memorial History Show" for the first Port Stanley Summer Festival July 21 to August 26. Jim Schaefer wrote the book and lyrics and is director . . . Interesting album of late: The up-town **BOB McBRIDE** with many originals on "Here to Sing" for MCA Records. That voice will keep him up town . . . P.R.O. Canada affiliates came off with top marks when Canadian critics decided to choose their favourites: **BURTON CUMMINGS'** "My Own Way to Rock" won best pop album category and tied with Klattu as best recording overall. Those whose records tied for best rock singles included **PRISM**, **BURTON CUMMINGS**, **CHILLIWACK** and **APRIL WINE**. Three singles tied in the best soul category were those by **MICHEL PAGLIARO**, **TOULOUSE** and **MIGHTY POPE** . . . Edmonton-based Prairie Fire have completed an album on the Damon label to follow their initial single "Foggy Mountain Breakdown". Prairie Fire includes songwriters **BRIAN SKLAR** and **RON JEFFERY**. Spring saw the release of a single by Sklar, "Good Lord She's Gone" backed by **BOB RUZICKA's** "Standing on the Outside Looking In". Prairie Fire's Spring tour included Toronto (*Opry North*), Pittsburgh and Wheeling, West Virginia . . . **GLEN LOGAN's** album "I Might be in Tulsa for Awhile" was produced by **DALLAS HARMS**, who wrote the title tune and one other. It's been released on Grand Slam, distributed by Quality. Earlier the title tune, backed by "Eternal Love", a Glen Logan original, were released as a single. Glen has been performing for more than 30 years . . . Larry LeBlanc has been named Musical Director of CBC Radio's *Morningside* programme with host Don Harron. *Morningside* is committed to 70 per cent Cancon. Affiliates are urged to send records and biogs to Larry at the CBC, Box 500, Terminal A, Toronto. Homemade records especially welcome and most forms of music used. No tapes please . . . **DICK DAMRON** hosts his second annual Country Festival at Medicine Hill Ski Lodge, near his home in Bentley, Alta., August 6. His lineup of performers includes **LARRY GUSTAFSON**, **JERRY & JO ANNE**, **GLORY ANNE CARRIERE** and **MERV SMITH**. Jerry & Jo Anne, by the way, were scheduled to perform at Fan Fair in Nashville in June. During the days they recorded. Dick completed his Over-

seas Tour May 3 following the release of his latest RCA album, "Lost in the Music" containing 10 originals. The sides were recorded in Nashville with Joe Bob Barnhill producing and contain his latest single, "Whiskey Jack" . . . **APRIL WINE's** album "First Glance" was receiving airplay from St. John's to New Westminster the first week of release, according to Aquarius Records in late May. The group tours to support the album June 21 to August 2 . . . A post card from **R. HARLAN SMITH** and his Royalty Records gang read that they completed shows in New Zealand, Australia, Hong Kong and were on their way to England and the Caribbean in late May . . . Chilliwack's second album from Mushroom, "Lights From the Valley" was expected at press time. Their Canadian tour began in mid-June to back up their new U.S. and Canadian single "Arms of Mary", backed by "I Wanna Be the One" co-written by **BILL HENDERSON** and **ROSS TURNEY** . . . "One other problem for Nazareth Saturday night was that they had to follow an outstanding performance from an incredible band. The band was Mahogany Rush," wrote Mike Goldstein in Florida's *Sun-Tattler* following a February performance by the Montreal band. **FRANK MARINO & Mahogany Rush** completed a 56 city tour June 11 that began February 18. They will be back for the Texas World Music Festival in early July . . . The latest single by Halifax songwriter **BARRY STAGG** is "Children of the Dream" a ballad from his RCA album . . . **TERRY CARISSE** of Tenderfoot, the group that backs **CARROLL BAKER**, and his co-writer, **BRUCE RAWLINS**, both of Ottawa wrote four tunes for **GLEN LOGAN's** new Grand Slam album and the hit "Lonely Highway Blues" recorded by Tenderfoot on the **MERCY BROTHERS'** MBS label . . . Another new country band on the scene is Northwind, headed by **BOBBY MASSEY**. A debut album on **RALPH MONGEAU's** Diana label out of Ottawa has been released . . . **SHEILA ANN** and her band hail from Saskatchewan and her Boot single, "You Know Who" reached country charts across Canada since release last February. The flip side, "World Full of Roses", was co-written by Sheila Ann and her dad, **MALCOLM ROLSTON**. Boot tells *The Music Scene* an album, "Dream Maker" will be released this summer, distributed by London . . . And from Edmonton, **JACK HENNIG** has recorded "The Poet", aimed at MOR stations, on the Damon label, distributed by RCA . . . The Canadian Exhibition Association meets in Toronto November 14 to 17 and wants to hear your acts. If you and your band are interested in showcasing, send resumes, etc., to Don Clarke, Edmonton Exhibition Association, Box 1480, Edmonton, T5J 2N5. Talent buyers from most fairs in Canada will be on hand . . . "Eight to the Bar", with music and lyrics by **JOEY MILLER** and book by Stephen Witkin, is scheduled to open on the Second Stage in Charlottetown July 7. Productions of "Lies and Other Lyrics" for which **BOB ASHLEY** wrote the music and **NANCY PHILLIPS** the book and lyrics, will alternate with the Miller musical throughout the summer.

CONCERT

by Rick MacMillan

In a collaborative effort with New York artists Ann Wilson, Sheryl Sutton and Gene Rickard, Halifax composers **STEVEN TITTLE** and Richard Gibson composed music for "Butler's Lives of the Saints", a one-hour opera which combines elements of theatre, dance, music and visual arts and which was staged several times throughout January and February at New York's Brooklyn Museum. Developed under the auspices of Creative Time Inc., the opera portrays in words and music the lives and work of such figures as Shakespeare, Melville, Van Gogh and Emily Dickinson.

Although New York critics termed the opera avant-garde, composer Tittle disagrees: "'Lives of the Saints' is experimental in a certain sense", he admits, "in that it's not quite like any established form. But its not what I think of as avant-garde. In a lot of senses it is a very traditional kind of piece."

The multi-media content of "Lives of the Saints", suggests that such concepts as "art environment" or "dynamic collage" may be more applicable than the traditional label of opera. The work makes use of such three-dimensional reconstructions as Van Gogh's painting of his bedroom at Arles and Petrouchka's room from the original production of Stravinsky's ballet.

DEREK HEALEY's "Brown Season", a work commissioned by the University of Windsor Singers with the aid of a Canada Council grant, received its first performance March 31 at Victoria Playhouse, Windsor, Ontario, under conductor Richard Householder. The work was subsequently heard April 4 at Windsor's Cleary auditorium. A setting of a text by Henry Thoreau, "Brown Season" uses as its theme spring's awakening of the earth.

JOHNNY COWELL's "Trumpet Concerto" for trumpet and full orchestra will receive its premiere July 18 at Ontario Place in Toronto as part of a programme by the Toronto Symphony. Cowell will be soloist.

Guitarist **EUGENE CHADBOURNE** is featured, along with pianist Casey Sokol, on a new recording from Music Gallery Editions (MGE 9) in a programme of improvised solos and duos. Continuing trends set in his three previous discs for Parachute Records, Chadbourne creates an immense range of timbres through various kinds of preparation, notably the placing of various objects (paper, rubber, metal) on and between strings to alter modes of vibration.

Premieres of **LARYSA KUZMENKO's** "Trio for flute, vibraphone and harp" and **GLENN WEGER's** "Six Songs" to poems by Irving Layton were featured in a March 9 concert of compositions by student composers at Walter Hall, University of Toronto.

"Transparency", a portion of the 27-minute-long "Transparency and Density" by Ottawa composer **JAN JARVLEPP**, was premiered March 2 by the McGill Percussion Ensemble at McGill University. Jarvlepp's "Flotation", a two-channel tape piece composed entirely of concrete sounds, was first heard at McGill in an April concert of new music by students and faculty members.

Currently completing a Masters degree in composition under Alcides Lanza, Jan Jarvlepp previously studied composition with Luis de Pablo at the University of Ottawa.



Violet Archer

The Department of Music, University of Alberta, honoured **VIOLET ARCHER**, Professor of Music and Chairman of the Division of Theory and Composition (a position she retires from shortly) with Violet Archer Day last February 20. An evening concert included the first performance of her "Sonata for Viola, Violoncello, and Piano" (1976) performed by Carolyn Kenneson, **CLAUDE KENNESON** (Professor of Cello who helped organize the tribute), and Janet Scott.

The University of Alberta Concert Choir with Orchestra, Larry Cook conducting, gave the first public performance of the composer's Cantata, "The Bell" (1949) on the same programme. The work was recorded in 1953 by the CBC International Service and has been broadcast in Canada and Europe. Geoffrey Waddington directed the CBC Symphony Orchestra and The Festival Singers for the recording.

On February 28 the Department devoted another evening to the music of Violet Archer. June Hunt, Mezzo-contralto, and Albert Krywolt, pianist, included four premieres on the programme: "In just-spring" (1977) with text by e.e. cummings; "Snow Shadows" (1949) text by Arthur Bourinot; "Four Bagatelles" (1977) and "Plainsongs" (1977), four songs with texts by Dorothy Livesay. After hearing the works, Clayton Lee of the *Edmonton Journal* commented: "There can be no doubt Violet Archer is one of this nation's most important composers."

A group of distinguished Canadian artists devoted their services April 2 at Vancouver's Queen Elizabeth Playhouse for a gala tribute to **JEAN COULTHARD** in honour of her 70th birthday. The concert, sponsored by the Vancouver Woman's Musical Club, featured the premiere of "Three Shakespeare Sonnets" (1977) in a performance by contralto Maureen Forrester accompanied by a string quartet which included cellist **CLAUDE KENNESON**.

Six other Coultard compositions were heard, among them Forrester's renditions of "Spring Rhapsody" (1958) and "Four Prophetic Songs" (1975), the former with pianist John Newmark; "Duo Sonata for Violin and Piano" (1952) and "Lyric Sonatina for Bassoon and Piano" (1971), performed by George Zukerman and John Newmark.

"The evening generally was a shining example of high calibre performance", wrote Susan Mertens in the *Vancouver Sun*, "and that is perhaps the greatest tribute a composer's works can be paid. Coultard's work — certainly the bulk of the pieces performed on Sunday — has a kind of blend of accessibility and durability. She has at times been criticized for writing too popularly, and, by her own admission, has never been by nature a trail-blazer. And yet, on Sunday, the lingering impression was of a creative individual — with the emphasis on a self-assured individuality."

JIM HISCOTT's "Midnight Strut", for solo alto saxophone, was premiered April 30 at The Music Gallery in Toronto in a performance by Don MacMillan.

SAMUEL LEVITAN has been commissioned by the Ontario Arts Council to write a cycle of eight songs, "She to Him", set to poems by Thomas Hardy for soprano Phyllis Cooper.

Governor-General Jules Leger announced on April 24 the creation of a new award for Canadian composers. The Jules Leger Prize for New Chamber Music was created "to encourage Canadian composers to write for chamber music ensembles and to foster the performance of Canadian music for these groups".

Competition for the annual award is open to all Canadian composers and landed immigrants with at least one year's residence. Deadlines have not been announced. Further information may be obtained from Guy Huot, secretary general, Canadian Music Council, 287 MacLaren St., Suite 500, Ottawa, K2P 0L9.

HARRY SOMERS has been commissioned to compose incidental music for "Vibrations", a triple bill of mime works to be presented by the Canadian Mime Theatre June 15 at Niagara-on-the-Lake, Ontario.

The Vancouver New Music Society presented on March 19 the premiere of "Shields, Shadows, Smiles", a specially commissioned work by **BRUCE DAVIS**. The performance was broadcast May 7 on CBC-FM's national programme *Two New Hours*.

The Montreal Symphony Orchestra's newly appointed conductor Charles Dutoit, who beginning this summer will make that city his permanent home, was the guiding force behind the choice of repertoire for the MSO's upcoming season. Scheduled to run from September through April, the 1978-79 season would seem to be the most exciting one ever launched by that orchestra, certainly from the standpoint of contemporary music content.

In this, his first complete season as the MSO's musical director, Dutoit has devised a season consisting of works by no fewer than nine Canadian composers, and he would like to up that figure next year. To be heard are works by **SERGE GARANT**, **OTTO JOACHIM**, **ROGER MATTON**, **PIERRE MERCURE**, Oscar Morawetz, **FRANCOIS MOREL**, Clermont Pepin,, **ANDRE PREVOST** and **ROBERT TURNER**, all standard fare with the exceptions of such infrequently heard works as Joachim's "Contrastes", Matton's "Mouvement symphonique no 3" and Prevost's "Chorégraphie I". On January 23 and 24, Garant and Dutoit will share the podium in a rare performance of the former's "Phrases II", a work commissioned by the Montreal Symphony and first performed in May, 1968.

Further evidence of Dutoit's interest in the music of his own time can be drawn from his having scheduled, in collaboration with the Société de musique contemporaine du Québec, a week-long stay by Polish composer Krzysztof Penderecki and a similar visit by France's Olivier Messiaen. Penderecki will conduct his own works in special concerts March 27 and 28 while the October 31 and November 1 concerts will include performances of Messiaen's "Et expecto resurrectionem mortuorum".

Recent concerts at Toronto's Royal Conservatory of Music featured first performances of **TIMOTHY SULLIVAN's** "Five Indian Songs" (February 24) and "Two Ballads of French Canada" (March 16). Heard in the first work were Christine Frolick, soprano, Eileen Fawcett, flute, and **WES WRAGGET**, guitar. Soprano Carol Essex was accompanied by the composer in "Two Ballads".

JOHN WYRE's "Connexus", a CBC Radio commission for the Toronto Symphony, received its first performance April 25 at Massey Hall with percussion sextet Nexus as featured soloists with the orchestra. The work was subsequently heard April 26 and 27.

According to William Littler of *The Toronto Star*, the work "represents a badly needed effort to loosen the white tie of formality strangling the symphony orchestra and its literature".

"Wyre's music", he continues, "with its succession of clearly defined episodes of vividly coloured textures, may be simplistic . . . But those colours! Those shimmering, almost Debussian textures that open 'Connexus', the improvisory cadenzas by Nexus, unleashing a barrage of drumming or a gamelan full of cymbals and gongs! These are sounds to remind us all that music begins as a sensual experience."



Standing, left to right: **DAVID WARRACK**, musical director; performer Bill Copeland; Phyllis Cohen, Christine Foster; workshop director Lehman Engel; **BILL SKOLNIK**, **WHITNEY SMITH**, **PEG McKELVEY**. In front, **BOB ASHLEY**; performers Shelley Sommers and Patricia Dahlquist, **JOEY MILLER**, **JIM BETTS**; performer Michael Bain. (Robinson Photography)

Increased production in musical theatre

P.R.O. CANADA'S SHOWCASE PREVIEWS "WINDSOR" TUNES

by Nancy Gyokeres

A surprise preview of music from the Charlottetown Summer Festival's commissioned work "Windsor" by **DAVID WARRACK** was the climax May 11 of a *Showcase of Songs from Musical Shows* at Toronto's Theatre in the Dell. This is the fifth year the showcase has been produced by Performing Rights Organization of Canada Limited. They end two years of work by people involved in writing for the musical theatre in P.R.O. Canada's Musical Theatre Workshops led by Lehman Engel. Mr. Engel conducts similar workshops throughout North America and has been involved with the Canadian one since its beginning in 1972.

The choice of a new location for the showcase combined with the tremendous upsurge of interest in music for the stage and radio and television variety led to a greater response this year than ever before. The invited audience covered a wide spectrum of producers from theatre to broadcasting, educators involved in the area of production for the stage, recording companies and press.

Workshops were expanded last season to include a librettist section and are so popular it has become necessary to be increasingly selective in the choice of participants. P.R.O. Canada sponsors them without charge to songwriters. Participants have come to Toronto monthly from as far away as Ottawa, Montreal, Ann Arbor, Michigan, and Wheeling, Illinois. They are the only such workshops in Canada.

This year, for the first time, several productions conceived

and written through the workshops have found financial sponsors and have been produced or are in production.

"Trilby", with music and lyrics by **WHITNEY SMITH**, was scheduled to be aired by CBC Radio in June. "Passengers", which was produced through Alberta Theatre Projects in Calgary last December, was written by **WILLIAM SKOLNIK** with book by **PADDY CAMPBELL**.

Next fall will see the production by the Young People's Theatre in Toronto of "Jacob Two-Two" written by **JOY ALEXANDER**, **PAT PATTERSON**, **PEG McKELVEY** and **DODI ROBB**. **JOEY MILLER**'s "Eight to the Bar" will appear in Charlottetown this summer, as will "Lies and Other Lyrics" for which **BOB ASHLEY** wrote the music and **NANCY PHILLIPS** the book and lyrics. The latter work was completed during the workshops although not presented at the showcase.

Bob Ashley was represented by "Tea at Three", co-written with **JIM BETTS**. Betts' "Stagefright" will run at the Buttery, Niagara On-The-Lake, this summer and his show "Coffee House" will be produced by the Young People's Theatre in July. Betts has also written "The Last Night of Starlight", included in the showcase.

Christine Foster completed five radio scripts for CBC's Playhouse series "Live Wires". She was represented in the showcase by songs from a show titled "The Girls", with music by Phyllis Cohen. Cohen wrote two songs for "Hester Street", also included.

Performers for the showcase of songs were Michael Bain, Shelley Sommers, Patricia Dahlquist and Bill Copeland. David Warrack was musical director. ♦

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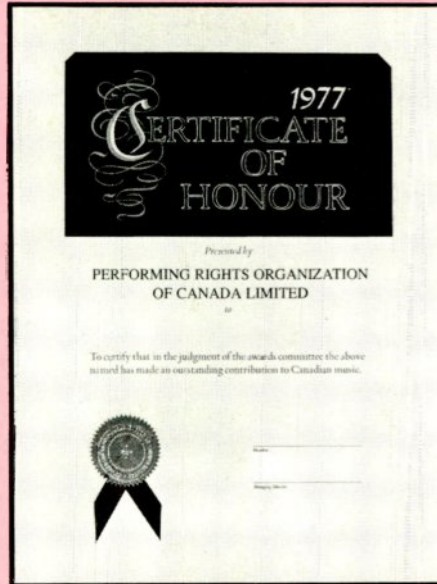
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