

THE MUSIC SCENE

JANUARY-FEBRUARY, 1983



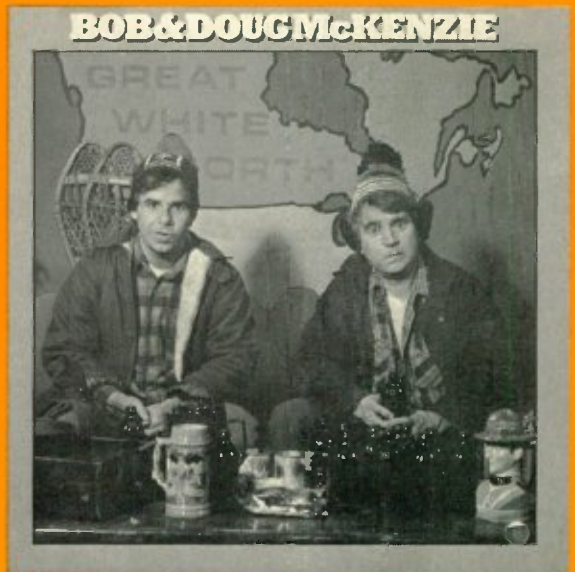
ALL THE WAY TO PLATINUM



ALL THE WAY TO PLATINUM



ALL THE WAY TO PLATINUM



ALL THE WAY TO PLATINUM



COMMENTS

It seems like only yesterday that we included our brochure "P.R.O. Canada into the '80s" with this magazine. Yet here we are, a few short years later, fast approaching the mid-'80s.

Values that seemed to be permanent have changed, together with the institutions representing them—both in the area of world economy and the field of arts and music. There doesn't seem to be any major trend in the pop or concert music fields. Some still-outstanding groups can no longer rely on massive support from major record companies, and the phenomenon of a performer—both of his own and others' music—seems to be making a comeback. In concert music, the peak of extreme experiments appears to have passed, and we are waiting for creators to put it all together.

This is not unlike the economic climate surrounding us. For this reason, two of the main themes of the 33rd Congress of CISAC, hosted by one of the world's oldest and largest (and may I also add hospitable) societies, SIAE, in Rome last October, focussed on two items important to all P.R.O. Canada affiliated composers, authors and publishers and your colleagues around the world. The first dealt with the role of authors' societies in our changing world, stressing the need for member and affiliate involvement in the affairs of the society, its accountability and its activity on behalf of the creators the societies represent. Author's societies still remain the main tool in the pursuit of acceptance of the artistic values of your work and its proper remuneration. The other dealt with the rather dismal aspect of the average income composers received from various performing and mechanical rights societies around the world. Our next issue will bring an abbreviation of this report, the bottom line of which is that in the vast majority of cases the percentage of authors and composers who live off their royalties is below 10%. And out of a number of 87,021 authors (i.e. creators) sampled, only 3,542 or 4.07% receive the average minimum salary of countries surveyed.

Is it then surprising that we have continued our effort to increase collections for the use of your works? Is it then surprising that we continue to be involved in all discussions aimed at an early revision of the Canadian Copyright Act, to try to help make the Act something from which you will benefit, rather than a tool that would deny you new rights derived from new uses made of your works—such as cable, satellites, etc? Is it then surprising that we fully sympathize with our Austrian colleagues, who took to the streets to protest against low payments for the use of their works by Austrian cable operators? Is it then surprising that we cannot condone the use of your works by Canadian cable operators without any compensation whatsoever?

In this context we fully subscribe to the main thrust of the Report of the Federal Cultural Policy Review Committee which suggests that "there must be a change in attitude and that the artistic professions must be placed on the same footing as any other honourable and vital vocation. When creative artists, and what they create, receive recognition and esteem commensurate with their contributions to our community and culture, much else will follow."

This new year will see the continuation of higher royalty payments earned in 1982; another effort at obtaining a more equitable share of royalty payments for the use of your music on television; and a further streamlining of our system of payments.

We will continue to provide the same (and maybe even more) services to you, but now, for the first time since this organization was formed, without the day-to-day involvement of Betty Layton who retired the end of 1982. Without her devoted contribution and undiminishing energy and initiative this company would not be what it is today.

Others will be stepping in to continue and further develop our organization—your organization, the Performing Rights Organization of Canada Limited.

JAN MATEJCEK
Managing Director

P.S. How could I forget to tell you that P.R.O. Canada has been elected a member of CISAC's Administrative Council!

The Music Scene

No. 329 January-February, 1983

Performing Rights Organization of Canada Limited
 Société de Droits d'Exécution du Canada Limitée

Head Office:
 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6
 Telex 06-966634 (416) 445-8700

Montreal:
 625 President Kennedy Ave., Suite 1601, Montreal, P.Q., H3A 1K2 (514) 849-3294

Vancouver:
 842 Thurlow Street, Suite 200, Vancouver, B.C. V6E 1W2
 (604) 688-7851

2
COMMENTS
 by **Jan Matejcek**

4
ELECTRONIC MUSIC IN QUEBEC
 by **Léo-Roch Poirier**
 and **Lucie Bourguin**

6
WALTER BOUDREAU
 by **Véronique Robert**

7
FREDERICK SCHIPIZKY
 by **Michael Davidson**

8
HEADPINS
 by **Kim Hansen**

9
BILL
 by **Yves Thériault**

10
ROY THOMSON HALL

12
CRIA CERTIFICATIONS

14
JIM GALLOWAY
 by **Ken Waxman**

16
MUSIC IN CANADA

23
**WELCOME TO OUR
 NEW AFFILIATES**

Board of Directors and Officers of the Performing Rights Organization of Canada Limited:

Wm. Harold Moon—Chairman
 Gordon F. Henderson, O.C., Q.C.—President
 Jan Matejcek—Vice-President and
 Managing Director
 Charles C. de Léry (Royal Trust Company)—Secretary
 Robert Aitken
 William B. Kearns (Jobina Communications)
 Carole Risch (Crisch Music)
 Tony M. Tobias
 Les Weinstein (Front Row Productions)
 Fouad Khouri—Treasurer

The Music Scene
 is published six times a year by
**PERFORMING RIGHTS ORGANIZATION OF CANADA
 LIMITED**

41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6

Editor: Nancy Gyokeres

The names of writers, composers and publishers who are affiliated with P.R.O. Canada are indicated in boldface capital letters.

Extra copies of this or its companion publication *La Scène Musicale* may be obtained by writing to the head office. Permission is hereby given to quote from or reprint any of the contents, on condition credit is given the publication and publisher.

Indexed in the *Canadian Periodical Index*

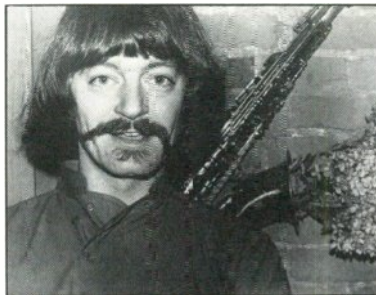
© Copyright Performing Rights Organization of Canada Limited, 1983

The Music Scene incorporates and succeeds the BMI Canada Newsletter and In Tune With The Times.

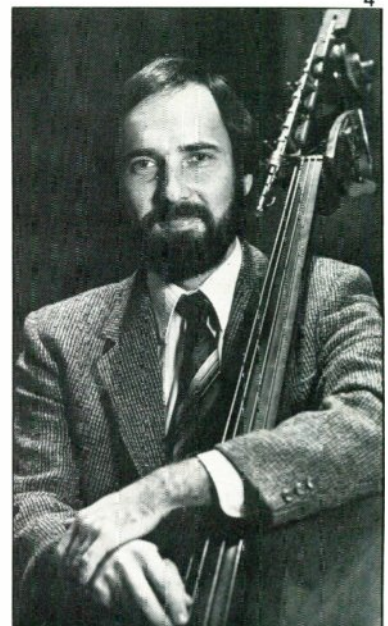
Second Class Mail Registration No. 5649
 ISSN 0380-5131 Printed in Canada



4



6



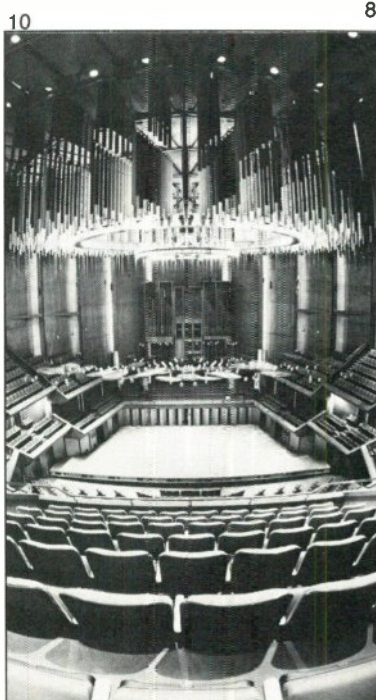
7



8



9



10



14

Composer interest groups fostering electronic music

A Quebec overview

For more than a quarter of a century now, the use of electronics has been integrated into the creative process in Western music. Some amazing refinements in the techniques of electronic music make totally new concepts in music possible. In ever-increasing numbers, composers are making contributions in this area which are noteworthy.

Canada has been, from the outset, a leader in the electronic-music field. It was an Ontario engineer, High LeCaine, who in 1945 built a prototype of the first synthesizer, the Sackbut, which was far more sophisticated than one would expect. From 1954, LeCaine was the head of National Research Council's Elmus, one of the first studios of its kind in the world and one which was so successful that, in 1964, **ISTVAN ANHALT** installed an electronic music studio at McGill University and was appointed its director. It became the first studio in Montreal designed for pure musical

research and it is still one of the best-equipped studios today.

Since then facilities have become available in three other Montreal universities, as

Next issue . . .

Part III, Electronic Music in Western Canada.

well as Laval University in Quebec City. Very recently, the Quebec Conservatory of Music acquired equipment, basic but interesting. There are also various courses offered in these institutions, for both technicians and creators. The studio at the University of Quebec at Montreal is funded by the Department of Communications and it is that course that seems to have the highest enrollment. There are also commer-

cial courses available. Unfortunately, because of exorbitant rental costs, most composers are unable to use commercial facilities. There are also organizations such as the National Film Board and the CBC, but their equipment is generally limited and is reserved for internal use. There are, however, several smaller semi-professional studios which are much more accessible to composers: Studio Manitou in Ste-Adelé, Studio Bruit Blanc in Montreal; Studio Vert in St-Ubalde.

Local electronic-music composers, due both to their number and to the value of their works, have turned Quebec into an important centre for the creation of this music. One of the pioneers was **PIERRE MERCURE**, who died tragically in 1966. In the latter years of his life he spent most of his time exploring the world of electronic music. In 1961 he finished four electronic works, among them "Structures Métalliques 1" and "Incandescence," which were written especially for the 1961 International Contemporary Music Week which he organized in Montreal. **OTTO JOACHIM**, who has been living in Montreal since 1949, was also one of the pioneers in the area. As early as the 1950s he had his own private studio. His first major electronic work, "Katimavik," was commissioned for Expo 67. His next works were "5.9" and "6½" in 1971; since 1969, in several of his works he attempted to integrate the electronic medium with more traditional musical forms, including "Mankind" in 1972 and "Uraufführung" in 1977.

It was also an Expo 67 commission, this time for the Quebec pavilion, which allowed **GILLES TREMBLAY** to produce his first electronic work; indeed it was that work that brought him the Calixa-Lavallée prize. As he had already had the opportunity in 1959 to work at the ORTF¹ under Pierre Schaeffer, the composer was by then familiar with the techniques. The problem of access to a studio, so common among composers, allowed Tremblay to produce only one other work, "Dimension Soleil" (1970), a commission once again, this time by the ORTF.

MICHEL LONGTIN is certainly one of the most prolific of the Quebec electronic-music composers: from "Rituel 11" and "Mi e Meta" performed in 1972 by the dance group Nouvelle-Aire, to the "Trilogie de la Montagne," his works have attracted an international audience, with performances, for example, at the ISCM (International Society for Contemporary Music) festival in Reykjavik, the Bourges festival and Electronic Music Week in Madrid. Longtin has also written music for a number of films.

Another young composer is enjoying increasing recognition: Yves Daoust was the recipient of the Grand Prize at the Bourges

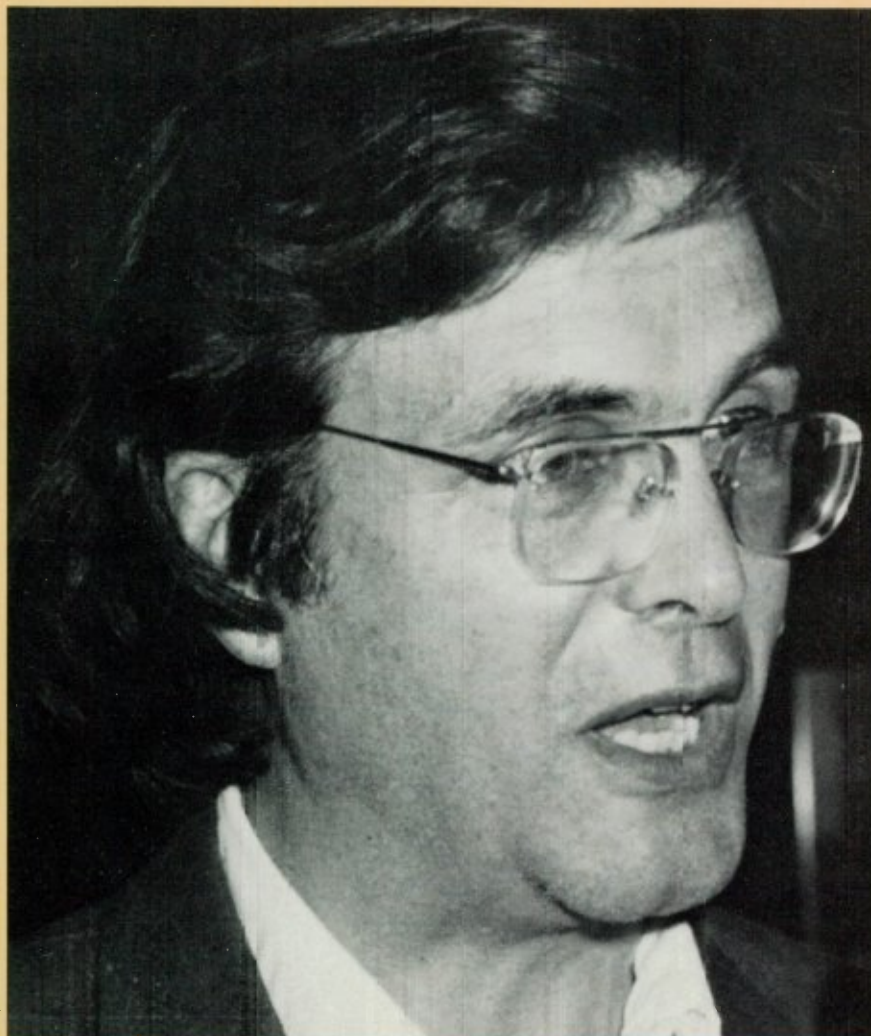


Photo Graphex

Gilles Tremblay

¹The broadcasting authority in France.



Istvan Anhalt in the early days of the Electronic Music Studio, McGill University.

festival in 1980. Among his recent works are "La Gamme," composed at the Bourges studio, as well as a work created for radio presented as part of the *Musique de Canadiens* series on the French CBC network.

Micheline Coulombe Saint-Marcoux, with the Quebec Conservatory of Music, like Yves Daoust and Gilles Tremblay, also learned about electronic music under Pierre Schaeffer. One of the most interesting aspects of her music is the influence of her approach to electronic music in her works of more traditional musical forms.

With the inherent financial and technical problems associated with electronic-music production, the growth of interest groups comprising composers in the field should

improve the situation. In Montreal the main groups are ACREQ (Association pour la Création et la Recherche Electro-acoustique du Québec), Sonce, and The Concordia Electro-acoustic Composers Group.

ACREQ, whose president is Yves Daoust, includes some of the most active composers in its membership: Marcelle Deschênes, winner of the Grand Prize at the Bourges festival in 1979, and Francis Dhomont who was the recipient of the Prize in 1981. ACREQ is scheduled to present to the Montreal public the works of **R. MURRAY SCHAFFER** in January, Léo Küpper in April, and Yves Daoust's "Carnaval" on April 1.

The Sonde group is known for its group improvisations using constructed music,

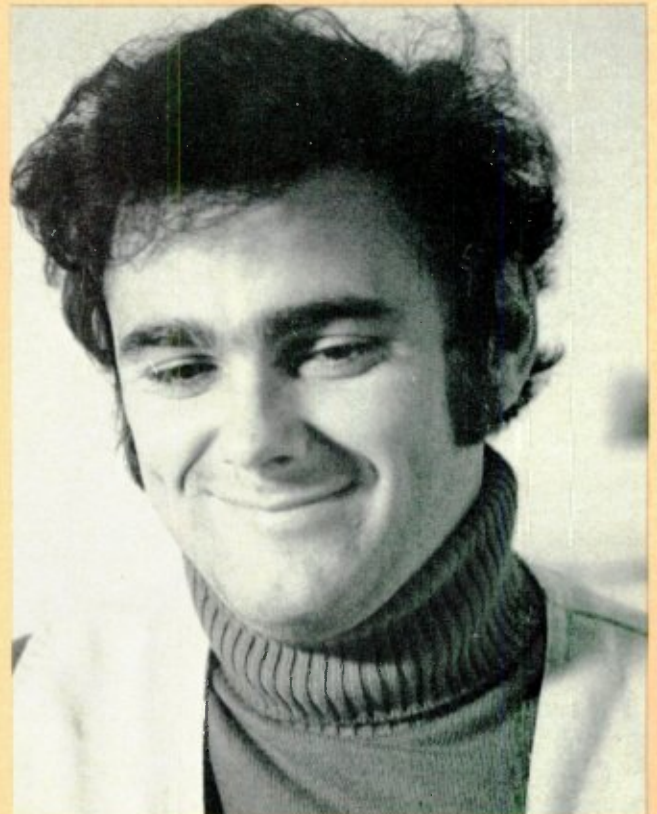
that is the electronic treatment of non-electronic sources of sound (musical sculptures). The Concordia Electro-acoustic Composers Group planned this season eight concerts, on the first Monday of each month.

Quebec City has also become an important centre for electronic music. Nil Parent, a pioneer in the area, is head of the electro-acoustics section at Laval University; Gisèle Ricard and Bernard Bonnier (the latter was Pierre Henry's only disciple) run the Amarilis studio, their works were scheduled to be heard during an S.M.C.Q. concert on November 11.

—Leo-Roch Poirier
and Lucie Bourgoin



Otto Joachim



Michel Longtin

Walter Boudreau— An orthodox anarchist

by **Véronique Robert**

The first time you phone Montreal composer **WALTER BOUDREAU**, if he is not there, you might think you dialed the wrong number: on the telephone answering machine is a message in a rather strange language! it is recorded backwards. This is typical of the man—unconventional but in keeping with a logical order. Walter Boudreau is a paradox and his music reflects the person. Far out and gutsy, yet otherwise highly structured.

The 35-year-old composer's career is full of similar contrasts. Originally from Sorel, he started out playing rock 'n roll and jazz—he was managing his own four-piece band when he was 18; 17 years later, he won the 1982 Jules Léger prize (chamber music) for "L'Odyssee du soleil," a work composed in 1978-79 for brass ensemble. He is the fourth P.R.O. Canada composer affiliate to be awarded the prize since it was first presented five years ago (The others: **R. MURRAY SCHAFER**, **SERGE GARANT** and **JOHN REA**). The jury this year consisted of R. Murray Schafer, **JACQUES HÉTU** and Christina Petrowska.

Walter Boudreau (who at that time had never studied composition) started the group Infonie in 1967 with poets **RAOUL DUGUAY** and Claude Gauvreau; somewhere between a "happening," jazz and multi-media, they put out four records. It was here that he started to write. But he tried to overcome insurmountable limitations and felt drained by those years of improvisation.

"I couldn't resolve the problem of form and construction." Composer Bruce Mather agreed to take him on as a student at McGill University in 1968. Then he studied under **GILLES TREMBLAY** at the Conservatory and **SERGE GARANT** at the University of Montreal, the former introducing him to the classics and to Messiaen; the latter serial music, particularly that by Webern, whose "super-structured" style he found greatly appealing.

"Some people have been traumatized by Webern, but I was fascinated, more by his philosophy than his music. If I had to classify myself as derivative of any composer, it would have to be Webern, but I think I have a richer sound. His lacks a certain sensuality."

Of his professors, Serge Garant seems to have influenced him most, as Walter Boudreau has adopted his intellectual approach to writing, and his discipline—"not in the sense of rigidity but in the broader sense of intelligent composition."

After his university days, he developed rapidly. He wrote "Pain-beurre" (1969) using a poem by Raoul Duguay; "Ysengouronnie"

(1971) which he describes today as being "way out." "I still have to smile when I think about it now," he says. "I was quite naive at that time, unable to control all the structural parameters I was manipulating. I was still torn between pop music and the 'serious' music that was intriguing me more and more."

Then, among other works, came "Dans les champs il y a des bibittes" ("There are bugs in the fields") (1973), "Variations I" (1973-76) which won first prize in the CBC National Young Composers Competition in 1973, and "Les sept jours" (1978). He often writes for brass, being familiar with the instruments from his jazz era. He has retained the complexity of jazz rhythms in his current works.

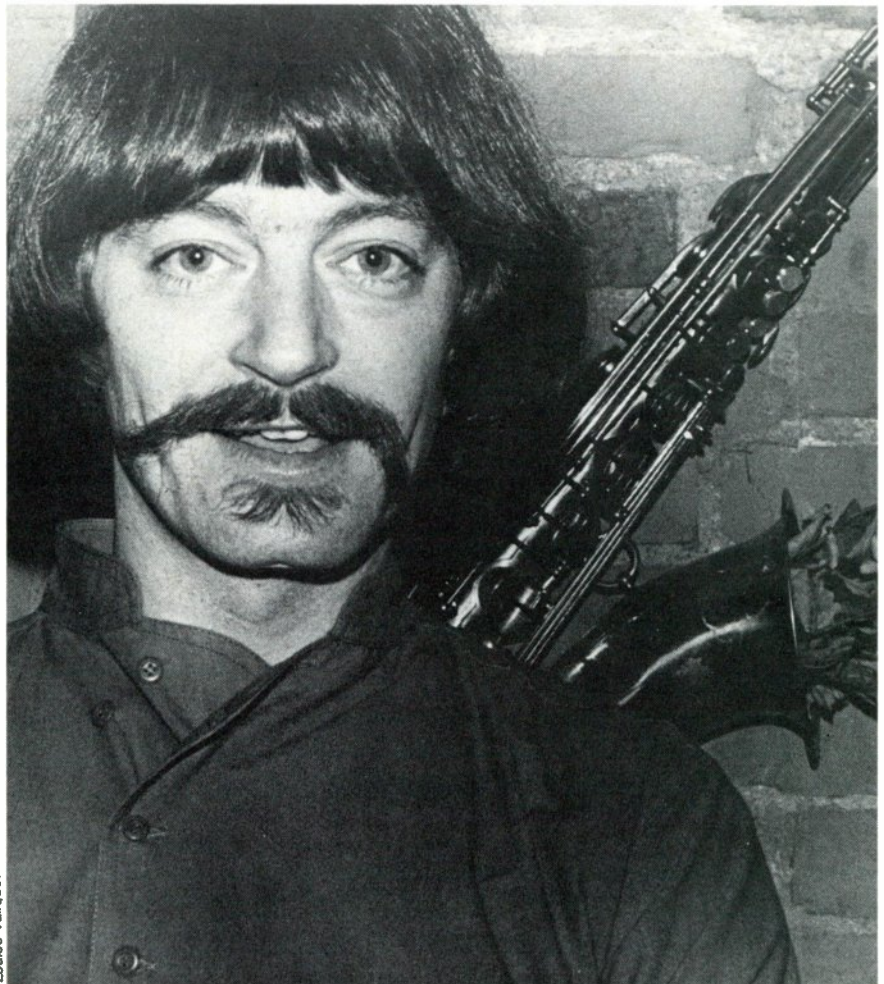
On his music today: "I want to reconcile the gutsy element with a strong intellectual statement. I'm not interested in the tradi-

tional techniques of theme and development. Mind you, I make no negative value judgments about those who use them! For me the architectural side of a work is very important, because it is exciting.

"The contemporary composer with whom I feel the greatest affinity is Xenakis, because his music is geometrical; you can see the forms in it moving. The macro-structure is very simple but the internal mechanisms are very complex."

To criticism that his works are intransigent, Walter Boudreau responds that, ten years ago, he made a decision to write only what he wanted to write. This refusal to compromise is synonymous with liberty to him. "It's very positive. When someone decides to eat only gourmet meals, maintaining that hot-dogs are simply not for him," he explains

BOUDREAU—Cont'd on page 15



Louise Veilquet

Walter Boudreau

Performing, composing careers are intertwined by Schipizky

Stylistic differences are there

by Michael Davidson

It's a rare enough event for a young composer to hear one of his orchestral works performed by one of the country's top professional ensembles, but it's even more unusual (and doubtless more gratifying) for the composer to be among those musicians performing the work! This, however, was exactly what happened when **FREDERICK SCHIPIZKY**, bassist with the Vancouver Symphony Orchestra, took part in three Jubilee Series performances last November of composer Frederick Schipizky's 1977 orchestral score "Symphonic Sketches."

Schipizky was born in 1952 in Calgary, but moved to the west coast in 1957. He began his undergraduate studies in 1970 at the University of British Columbia in Vancouver where his teachers included Elliot Weisgarber and **JEAN COULTHARD**. During the early 1970s Schipizky was also involved in several of the summer music programmes in the Vancouver area: in 1972 he studied at the Courtenay Youth Music Centre with Harry Freedman; in 1973 a scholarship took him to the Shawnigan International Summer School of the Arts (where he continued his work with Coulthard); in 1974 he returned to Courtenay for studies with Freedman and Sophie Eckhardt-Gramatée.

After graduating from UBC with a Bachelor of Music degree in composition, Schipizky relocated in 1974 to Victoria, B.C., where he put in his first season as a professional musician playing double bass with the Victoria Symphony Orchestra. However, during his year in Victoria he continued composition studies privately with Murray Adaskin at the Victoria Conservatory of Music. Then, in 1976, a grant from the B.C. Cultural Fund and a scholarship from the Juilliard School of Music enabled Schipizky to begin graduate work in New York. He enrolled in the master's programme at Juilliard with a double major in bass and composition, studying bass with David Walter and composition with Roger Sessions and David Diamond.

In Schipizky's second year at Juilliard he was awarded a Canada Council grant as well as a Juilliard teaching fellowship (which involved teaching sections of third- and fourth-year theory). That year he was also involved in the unique New York State Council for the Arts' "Meet the Composer" programme: his "Five Vignettes" (1975) for viola and bass were performed in a concert setting, with Schipizky present to introduce the work to the audience and to comment about its composition.

In 1978 he received his Master of Music degree and joined the Vancouver Symphony

Orchestra. Since 1981 he has been a member of the faculty of the Vancouver Academy of Music, where he teaches theory and composition.

Since his return to Canada Schipizky's works have been performed live and on sev-

SCHIPIZKY—Cont'd on page 15



Christopher Millard

Frederick Schipizky

Headpins—invasion from the West

Darby Mills' vitality fronts band

"The Headpins are two bands," says lead vocalist **DARBY MILLS**. One is the recorded sound that sold nearly 200,000 copies of a debut album; the other is the touring band, hugely successful despite the fact some of the "heart" of the band is missing.

According to Mills, the heart and feel are the nucleus of the studio band, Chilliwack's guitarist and bassist, **BRIAN MACLEOD** and **AB BRYANT**. MacLeod and Bryant (along with co-production assistance from yet another Chilliwack member, **BILL HENDERSON**) were instrumental in getting the Headpins hard-driving sound to vinyl but were unable to tour with the band due to commitments with Chilliwack. Nonetheless, the live band has plenty of heart and plenty of feel in the form of Mills' gutsy soulful vocals and dynamic stage presence. Backed by Scott Reid, Dave Reimer and **BERNIE AUBIN**, the whole package makes for some very down and dirty rock and roll.

While Chilliwack was in the midst of sorting out a myriad of legal entanglements with the band's former label, Mushroom Records, MacLeod (sometimes known as Too Loud MacLeod or just plain MacLoud) formed Headpins as an interim project. Together with Bryant, Loverboy's **MATT FRENETTE** and singer **DENISE McCANN**, the Headpins became a popular bar band. "There was never any intention of Headpins being anything but a hobby band," says MacLeod. But several personnel changes later, including Mills replacing McCann, it soon became evident that the Headpins were something more than a hobby. Their debut album, on Solid Gold Records, has sold almost 200,000 copies.

Since its inception, between studio work and live performances, the Headpins have seen some six drummers, two guitarists, three bassists and two vocalists. "Someone once remarked that they like the Headpins 'cause you never know who's going to be in the group," laughs Mills.

Once that may have been true, but during the band's first major tour, with the group Toronto, all eyes were on the tiny lady with the great big voice. At 22, Mills has been singing professionally for only four years. Never having had the conscious desire to make music her profession, Mills spent 12 years training as a figure skater before deciding that she wasn't cut out to continue as an athlete. She ambitiously formed her own band, that was short-lived. It seems the guys in the band were resentful of the fact that they were being fronted by a woman and fired her. "The full time we were rehearsing, I was scorned," says Mills. "They'd say 'be a guy, sing like a guy, don't be a chick, be a guy.' So, that's how I got the raunchy voice." After being fired from

her own band, Mills went on to sing with nine more bands ranging in styles from country to funk. "The experience was helpful . . . to learn and to filter into rock," she says. "That's where I shine my best, right?" Right.

Mills' powerful vocals make comparisons to Janis Joplin unavoidable, she was once approached to lead a 'Tribute to Janis Joplin.' She passed on the offer. Mills doesn't portray herself as a victim. Her on-stage performance is tough and full of high energy. As MacLeod explains, "Darby's not been spoiled at all and she's not bitter. In a front person that's very important. She's just getting the fruits of the business—and it shows."

Despite Mills' high visibility in the band and her unquestionable talent, the driving force behind the Headpins is still Brian

MacLeod. As chief songwriter for the group and the lead guitarist on the album, MacLeod has supplied the perfect outlet for Mills' rock and roll capabilities. "Brian brought me from being an A-band bar singer to where I am now," says Mills, "and I'll never forget that. He's a very smart man and I always take his opinions very seriously."

There is no question in anyone's mind that Chilliwack members MacLeod and Bryant will have continued input into future Headpins projects. But with the obvious responsibilities connected with the success of Chilliwack, can MacLeod hang on to two hit groups at the same time? "Of course," he says, "Headpins are my creation. Chilliwack is my number one commitment but there's time for Headpins, too."

—Kim Hansen



Darby Mills

BILL—a Bill-ateral force

... about to break into the English market

At the beginning of 1979, **SERGE LA-PORTE** was an unknown studio musician, working on jingles and occasionally doing sessions with Pauline Julien, Renée Claude, Lucien Francoeur, **JIM ZELLERS** and other Quebec stars. Meanwhile, **JEAN-FRANÇOIS WILLIAM** was singing in obscure rock groups performing versions of current hits. Then, "the classic meeting of two street people (read: on the edge of starvation) and their guitars," as Jean-François is fond of recalling.

Since then their lives have changed. From the initial meeting something "clicked" between the two. They combined forces and started Bill, which almost immediately sent shock waves through Montreal radio stations and then the whole province. In fact, their first album¹, released in the fall of 1981, had such an impact that one of the tracks was put out as a single. The song, "As-tu du feu?" ("Have you got a match?"), became so well known that you couldn't ask the question without being answered: "No, but I have some peanut butter!"

Bill has to be described as a "concept." It is more than just a group or a duo, in the

¹Simply called "BILL," recorded on Quality's Celebration label.

conventional sense of the words. More accurately, it is an association of two multi-talented performers, as much in their other activities as in their music. The result is a remarkable attention to detail in their performances. They see themselves as idea implementers and not simply as songwriters. Their songs are spiced with humour, at times subtle, sometimes biting, and it has quickly become their trade mark.

What is surprising, in reviewing Bill's short career, is how easy it was for Serge and Jean-François to achieve stardom. They encountered the inevitable hassles in their first dealings with record companies. But this is where a young aggressive publisher by the name of **STEVEN TRACEY EISENBERG** came in. One of the session musicians working with Bill on demos recommended him. As soon as he heard Bill, Eisenberg realized they had talent and their songs possessed that special hit quality. Through **MOOSE ELBOW MUSIC** he took Bill under his wing and negotiated a contract with Quality Records, first in Montreal, then in Toronto. He even co-financed the production of Bill's first album.

That first record went on to become a monster success, taking everyone by surprise. Well, almost everyone . . . Serge and

Jean-François knew all along, even if only intuitively, that Bill would make it. They have an unshakable confidence in their own abilities—the kind of confidence that lets them boast, "We intend to break into the international market. We can't stop in Quebec. We're releasing a single in English shortly and we already have enough material to put out a whole album in English."

Based on the positive response to their second album, "Alimentaire," Serge and Jean-François are going full steam ahead. They report that three songs from it are getting good airplay—"Sur la scène," "Juste assez" and "Avez-vous faim?" This latest entry is the logical follow-up to their first hit, with the same pervasive humour and diversity of sound. The striking difference is in its noticeably superior production.

Why is Bill so popular? First, there are the subjects treated in their songs: unemployment, peanut butter, food in general, dreams of stardom, things that most can relate to. And then there are the catchy rhythms, often very basic, but so effective. It's rock, funky, simple, and great!

—Yves Thériault

Yves Thériault is Editor-in-chief of Québec Rock.



BILL—J. F. William and Serge Laporte

Roy Thomson Hall: critics have their say

Shifting eardrums



When Toronto's \$39-million Roy Thomson Hall opened its doors last October 13 for the first public concert by its major tenants—the Toronto Symphony and Toronto Mendelssohn Choir—the glittering event was taken in by more than the 2,700 concert-goers present. Indeed, the evening's live CBC-television network coverage opened up the experience to virtually all of Canada's major centres.

But on a broader scale, Toronto had in its midst some 50 music critics from around North America, in town to attend a meeting of the Music Critics Association. Visiting critics returned home to write about performances by Canadian musicians; about Canadian music (namely, works by **R. MURRAY SCHAFFER** and **JOHN BECKWITH** commissioned for Thomson Hall's opening week, but also their reactions to a buffet-reception at the Canadian Music Centre); and, most passionately, it seems about the hall's acoustics. Roy Thomson Hall's acoustics were the brainchild of the Cambridge, Mass., firm of Bolt, Beranek & Newman, a group responsible for the well-publicized fiasco surrounding the opening a couple of years back of San Francisco's Louise M. Davies Symphony Hall, a design which, one shudders to recall, served as a model for the Toronto hall.

The variety of views expressed in the selection of quotes that follows is interesting, but even more fascinating are their similarities. Throughout, the reader will do well to bear in mind Andrew Porter's comments in *The New Yorker* (October 18, 1982), that "In all acoustic commentary, there are more variables than where the critic sat and what he had for dinner. Aspirin, a doctor once told me, cuts its taker's response to high frequencies; flying, another explained to me, can shift eardrums for days."

—Rick MacMillan

"Uncork the bubbly; Toronto has come up with a winner. In its debut performance last night, Roy Thomson Hall announced its right to be counted among the major modern concert halls of the Western world. . . . Massey Hall, with its plusher, less defined sound, tended to massage the ear and to smooth over defects in ensemble. Roy Thomson Hall almost x-rays the sounds emanating from its stage, inviting the listener to examine textures in greater detail than ever before. . . . As for Schaffer's 'Sun,' which was receiving its premiere, it turned out to be a fascinating piece of unaccompanied choral writing whose text consists of words for sun from around the world, starting in the Far East and travelling toward the Americas."

William Littler, *Toronto Star*, September 14, 1982

"The Roy Thomson Hall opening concert was a resounding success. To some extent, that statement sums up the over-all impression of last night's programme in Toronto's new concert hall. At the same time it provides only a vague indication of one facet of the auditorium—resonance. That is one quality that seems to be there

in abundance . . . Schaffer's piece, with its text of international words for the sun, turned out to be one of his exceptionally moving compositions with a marvellous range of tonal and dynamic effects, including some especially memorable, almost inaudible pianissimos—whose projection was certainly an indication of a favourable acoustical quality."

John Kraglund, *The Globe and Mail*, September 14, 1982

"The sound soared, carried and sparkled with all the transparency and life that usually comes only after a season or more of minute corrections. . . . It may not be everyone's ideal of intimacy, warmth, or traditional elegance, but Thomson Hall has indeed 'arrived' and it has proven itself well worth waiting for."

Pauline Durichen, *Kitchener Waterloo Record*, September 14, 1982

" . . . The fact is Toronto now has itself a world-class hall and its resident ensembles, the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir, have a splendid new home."

Barbara Senchuk, *Halifax Chronicle Herald*, September 15, 1982

"Mr. [Andrew] Davis is nothing if not an energetic and even charismatic conductor, and his delivery of the Ravel was strong, assured and tonally rich when the hall permitted it to be. He has a fine orchestra with which to work. . . . [William Walton's] 'Belshazzar's Feast,' from a location on the main floor fairly close to the cellos and basses, was not altogether a pleasant experience. There seemed to be a tremendous throw from the stage. Up to a forte level everything was fine, but once the dynamics got really loud, the climaxes sounded jangly and noisy. . . . Otherwise the sound was clear and detailed, with the hi-fi aspects characteristic of so many modern concert halls."

Harold C. Schonberg, *The New York Times*, September 15, 1982

"Compared to other Bolt, Beranek and Newman openings, the Toronto inaugural was a qualified acoustical success. From the front row of the first balcony, the sound of the Toronto Symphony has presence (aside from the lower strings), immediacy, clarity and liveliness. The direct sound did not produce much reverberation, but there was definition in the textures. Balance and blend will undoubtedly improve as the players grow accustomed to their new

acoustical environment, as will the dynamic range. Opening night, much of the orchestral playing, in a programme noticeably lacking soft music, was on the loud side."

Baltimore Sun, September 14, 1982

"Roy Thomson Hall, which opened Monday to the blare of trumpets and the burble of champagne, is certainly an instant tourist attraction. Whether or not it will also join the ranks of the world's great concert halls is a question that only time can answer. . . . The sonic impression it left on one pair of visiting opening-night ears was brilliant and sharply defined, but with some definite problem areas. There did not, however, seem to be anything wrong that cannot be fixed fairly easily. . . . I had a splendid seat on the mezzanine level (the middle height among three levels in the hall) almost directly in the centre. The sound there was extremely clear and had excellent presence. It was laser-like in its penetration into the music. Wind soloists in particular projected with superb clarity. . . . There was, however, a problem with string sound. There was not quite enough of it, and what there was lacked body."

Robert Finn, Cleveland Plain Dealer, September 19, 1982

"Toronto breathed a good deal easier the morning after its inaugural concert Sept. 13. From the opening commissioned fanfare to the closing pages of the Suite from Ravel's ballet 'Daphnis et Chloé,' there seemed little doubt that the city's \$39-million had bought it a lively room for music. . . . Thomson Hall . . . has model transparency. Though warm in neither look (gray and silver, glass and metal) nor sound, the bass response has presence and immediacy, and there was crisp definition in the upper registers of the Toronto Symphony's music. There was remarkable clarity, in particular, to the singing of the Mendelssohn Choir, which joined the Orchestra for the occasion."

John Ardoin, The Dallas Morning News, September 23, 1982

"To be sure, the sound was at times, almost too overwhelming, particularly in the great yell of a performance which orchestra and choir gave to Sir William Walton's invigorating 'Belshazzar's Feast' . . . But this is understandable in a situation where orchestra and hall still need time to get to know one another."

Jamie Portman, Southam News, September 14, 1982

"San Francisco and Toronto both have arrays of retractable sound-absorbent banners hanging down from the ceiling. In neither did I care much for the sound. In both, it was strong, clear, 'positive,' immediate—but not warm, rich, cohesive, expansive, or lovable. . . . In a city of soaring mirrored towers, it seems oddly squat, and on opening night its panes refused to catch light from the evening sky and remained leaden, sullen. . . . The Mendelssohn Choir, conducted by Elmer Iseler, sang Murray Schafer's 'Sun'—commissioned for the occasion and a rich, imaginative composition—and Ernest MacMillan's 'Blanche comme la neige.'"

Andrew Porter, The New Yorker, October 18, 1982

"According to the society column, it was quite the thing, beginning with the champagne supper and promenade at 6 p.m. and climaxing with the post-concert reception and promenade at 10. . . . [Among the decorations were] Spanish moss on the pillars. Many people have suffered through moss on the pillar, but rich people put it there on purpose. Only a very gauche person would walk into Roy Thomson Hall and say: 'Holy cow, there's moss on the pillars! What a dump!' . . . But the highlight of the decorations must have been the falling light bulbs. 'This evening,' the society column said, 'a cascade of electric lights will shower down from a trellis and 100 lighted candles in glass bowls will float in the pool.' You can imagine that you would have to do some pretty lively promenading when those electric lights began cascading down, but these people are brought up to know how to behave in such situations."

Charles Gordon, Windsor Star, September 17, 1982

"Several people complained on opening night that parts of the orchestra did not project strongly. The evidence of the second concert supports the suspicion that the orchestra may not be able to have quite the sonic impact in the new hall that it had on Shuter St. [i.e. Massey Hall]. The strings especially have lost some of their lushness. In its place there is a greater transparency that produces a different kind of sheen. It isn't so much a case of better or worse as it is of being different. . . . The musicians have already reported that they hear each other much better than they did in Massey Hall and this should facilitate achieving a more refined sense of ensemble."

William Littler, Toronto Star, September 17, 1982

"A gala crowd at the fancy inaugural of Roy Thomson Hall found it an exciting place with, if anything, more resonance than needed, resonance to match the bold, innovative design of the distinguished Canadian architect, Arthur Erickson. . . . After intermission, Isler led his choir in MacMillan's extensive concert work based on the folksong, 'Blanche comme la neige,' beautiful, and in a most haunting new composition by Canada's R. Murray Schafer, 'Sun' . . . Few large halls return the choral tone so magnificently, audible at the finest pianissimo, even the basses' low C, thrilling in full volume, in the unified, focused sonorities of the sensitive Iseler's grand choir."

Robert Commanday, San Francisco Chronicle, September 15, 1982

"In last Monday's opening night concert I had been frankly shocked by the [organ's] capacity for producing harsh, metallic sounds. It seemed to be an aggressive beast, a species of calliope in disguise. After Friday's concert I find myself persuaded that there are other sides to its personality as well, ready to reveal themselves at the bidding of a sympathetic player. . . . The [Elmer Iseler Singers and Canadian Brass] also collaborated with organist Hugh McLean in the premiere of a piece commissioned by the Toronto Centre of the Royal Canadian College of Organists specially for the occasion: John Beckwith's 'A Little Organ Concert' . . . [The work] frankly enjoyed itself, playing with contrasts of colour and mood, surrounding the mighty chords of the pipe organ with choral shouts and splutters."

William Littler, Toronto Star, September 19, 1982

"The opening concert, led by music director Andrew Davis, offered big, noisy pieces for large orchestra and big choirs, with Canadian and British composers playing an important role. . . . In [William Walton's] 'Belshazzar's Feast,' the brasses overpowered the strings and the wonderfully resonant Toronto Mendelssohn Choir drowned out just about everyone, with baritone Victor Braun nearly inaudible in many of his solos. . . . [R. Murray] Schafer's original, very individual 'Sun,' for chorus alone, proved the evening's high point, and here the acoustic situation was much better. . . . The sound of the hall improved as the week went on, but there is obviously a lot of work still to be done."

Robert Croan, Pittsburgh Post-Gazette, September 30, 1982

"The seats are most comfortable for a sit of even two consecutive hours, which is longer than they will normally be sat in. . . . The acoustics are so good that you could distinguish between the notes of the two trumpets standing only 20 feet apart. No echo. No mud. Just rich, bell-like notes with a rumbling tuba continuo which even in its throaty liquidity still had definition."

Arnold Edinborough, Financial Post, September 18, 1982

". . . this is indeed the concert hall of the '80s, one that will allow the generation of music lovers who hear most of their music on disc to appreciate live orchestral music with the same clarity and directionality. . . . The ambience was full and warm, though with a brightness and lack of that shoebox woodiness that passes for character with critics. . . . It isn't perfect, thank God it isn't Massey [Hall], and it is a place in which you can really hear music."

Andrew Marshall, The FM Guide, November, 1982



CRIA Certifications for P.R.O. Canada affiliates

Quintuple Platinum Album

LOVERBOY "Loverboy" (CBS)

Triple Platinum Album

BOB & DOUG MCKENZIE "Great White North" (Anthem)

Double Platinum Album

APRIL WINE "Greatest Hits" (Aquarius)

APRIL WINE "The Nature of the Beast" (Aquarius)

LOVERBOY "Get Lucky" (CBS)

BOB & DOUG MCKENZIE "Great White North" (Anthem)

POWDER BLUES "Uncut" (RCA)

Platinum Album

APRIL WINE "Power Play" (Aquarius)

THE EMERALDS "Bird Dance" (Boot)

THE EMERALDS "Just For You" (Boot)

BOB & DOUG MCKENZIE "Great White North" (Anthem)

FRANK MILLS "Prelude To Romance" (Capitol)

ALDO NOVA "Aldo Nova" (CBS)

STREETHEART "Streetheart" (Capitol)

November 1, 1981 to October 31, 1982

Gold Album

BRYAN ADAMS "You Want It, You Got It" (A & M)
APRIL WINE "Power Play" (Aquarius)
CHILLIWACK "Wanna Be A Star" (Solid Gold)
BURTON CUMMINGS "Sweet, Sweet" (CBS)
THE EMERALDS "Just For You" (Boot)
HAGOOD HARDY "The Hagood Hardy Collection" (Attic)
HARLEQUIN "One False Move" (CBS)
THE KINGS "The Kings Are Here" (WEA)
BOB & DOUG MCKENZIE "Great White North" (Anthem)
FRANK MILLS "Prelude To Romance" (Capitol)
MINGLEWOOD BAND "Movin'" (RCA)
ALDO NOVA "Aldo Nova" (CBS)
THE NYLONS "The Nylons" (Attic)
THE PAYOLAS "No Stranger To Danger" (A & M)
PETER PRINGLE "Magicien" (A & M)
PETER PRINGLE "Pour Une Femme" (A & M)
PRISM "Small Change" (Capitol)
STREETHEART "Streetheart" (Capitol)

Gold Single

CHILLIWACK "My Girl (Gone, Gone, Gone)" (Solid Gold)
STRAIGHT LINES "Letting Go" (CBS)



Jim Galloway takes 'Swing' to Europe

His heroes are now his friends

by Ken Waxman

Saxophonist **JIM GALLOWAY** is a mainstreamer both by adoption and conviction.

Although the bearded Galloway was exposed to all sorts of jazz when he began listening to the music in his native Scotland 30 years ago, traditional jazz monopolized his interest.

"I was always attracted to individual voices, not to those who seemed to use technique for its own sake," he explains. "And I've stuck with traditional music because there's a lot there worth keeping alive."

That doesn't mean Galloway, 47, doesn't play modern jazz on occasion. What it does mean is that the now Toronto-based musician, who plays clarinet, tenor and baritone saxophones as well as soprano saxophone, has become one of this country's best-known exponents of Swing. Besides working throughout Canada on his own and with a dazzling variety of bands including The Metro Stompers and his Wee Big Band, Galloway has become a consistent club and festival draw in Europe.

He's probably one of the few local jazzmen who has three new lps simultaneously in release—"Walking on Air" with pianist Dick Wellstood newly remixed on Umbrella; "The Sackville All Stars" with pianist Jay McShann, tenor saxophonist Budcy Tate, drummer **TERRY CLARKE** and bassist **DON THOMPSON** on Sackville; and "Keep The Rhythm Going" with the Wee Big Band on Columbia. Early this year another Sackville album featuring Galloway and McShann will appear and the saxophonist will also be the subject of four half-hour shows on CBC Radio's *Variety Tonight*.

"One interesting thing," the Dalry-born

Galloway told me when we met in a downtown Toronto restaurant, "is that many of the guys who were my heroes when I was younger are now friends."

Galloway can be proud of this. For although he has worked as a jazzman on and off since he was 17 and attending art school in Glasgow ("a friend lent me his clarinet and by the time he wanted it back I had to buy one because I was already working in a band," he remembers) he didn't become a full-time musician until about 10 years ago.

With a degree in commercial and graphic art he taught and worked as a designer in Scotland while playing club and radio gigs and did the same after he immigrated to Canada in 1964. He spent years teaching and even now often is invited to bring a quartet into schools to give students a view of creative music and history of jazz.

Although Galloway first became known with the Stompers, the leadership of which he inherited from bassist **JIM McHARG**, he is now particularly excited by the 17-piece big band. Conceived of three years ago as a repertory group to play Swing Era classics, it has met with almost instantaneous success. Last summer, for instance, four bookings at Toronto's Ontario Place grew to 17 and the group worked at a prestigious downtown Toronto hotel this New Year's Eve.

Not only that, but the Columbia album which features vocals by Jack Duffy, has garnered enthusiastic radio airplay throughout the country, says Galloway. Furthermore, while the record was made with commercial considerations in mind, much of it and the bulk of the band book is made up of tunes popularized by the jazz-oriented black bands of the '30s and '40s. The group also has a looseness and spirit even though it contains no "studio heavies."

Galloway has never been interested in studio work because, he frankly admits, he's "never been a studio type reader." That hasn't stopped him from turning out the odd composition though—two, "UFO Blues" and "Sandy" are on "Walking On Air"—but most of his writing takes place on the stand since improvisational jazz, as he says, is a form of instant composition.

His playing alone, though, has guaranteed him work in Europe since he first performed there as a Canadian in 1975. Every year since he's been over two or three times, working clubs and concerts as a single or with musicians like Tate or McShann.

Galloway has never stood still in Canada either. "You have to learn to create opportunities," he confirmed, puffing on a thin, black cigar. "You slog away and make things happen." Over the years Galloway has booked and played at three different Toronto clubs, been featured on TV and has an on-again off-again association with radio station CKFM. Until recently in fact and for 15 months before that the station broadcast weekly a live 1½-hour, Galloway-organized jam session from the Sheraton Centre.

More to the point, despite, or perhaps because of, all his travelling, hustling and working with different bands, Galloway says he's content. "I may make less than a studio musician, but I get by comfortably and I play jazz," he explains. "I really enjoy playing and I'm happy."

And what better statement can a mainstreamer make?

BOUDREAU—Cont'd from page 6

with his customary imagery, "he is not closing the door to anything. Quite the contrary! Above all I want to express myself. If I take a wrong turn, it's my problem. But if I can successfully stretch the limits of my works and if they can withstand the test of critical audiences at various stages, I will have proven my point."

Walter Boudreau also has an almost mystical side. "I want to convey the dizziness I felt the day I discovered the infinitely large and the infinitely small," he says. "Perhaps that's the reason that each part of my works is a microcosm of the whole. Everything holds together."

"L'Odyssee du soleil," which won for him the Jules Léger Prize, is the third of nine compositions comprising *le cercle gnostique*. It is an attempt to portray musically the perfection of the solar system as a manifestation of the existence of God.

The prize may well have been a similar manifestation! Does it make him a member of the musical establishment? "Certainly not! In any case I was very surprised when I got it, all the more since "L'Odyssee du soleil," while written for nine musicians, is not a typical chamber-music piece. Of course I was very pleased about the award! In the first place, it guaranteed a public performance (which the composer himself conducted on November 21 last year at Ottawa's National Arts Centre). But also it was gratifying to know that an official organization was giving me an encouraging pat on the back, when so often I feel like I'm paddling upstream. It's a bit like the applause of an audience: it makes me happy to know that people are moved by my music.

"The only thing that worries me a bit is that I will now have an 'image' to uphold. My next piece has to be ten times better!"

That next piece will be a commission for the Aquitaine Brass Ensemble which Walter Boudreau will conduct at Bordeaux Music Month next May. He has just finished a commission for the Vancouver ensemble—Days, Months, and Years to Come—and he is now writing for the Société de musique contemporaine du Québec for its next season.

In addition to his composing activities, he is also an accomplished saxophone player and writes music for film: he is responsible for the sound track on 12 of the best Quebec films. Gilles Carle's *Stéréo* (1970) is worth seeing if only for the sound track where Walter Boudreau creates a serial work using "O Sole Mio" and "Ah les fraises et les framboises" as his starting point.

Walter Boudreau has a unique position in the musical community. He does not believe in the formality of schools or churches. "A few years ago, the rule was that you couldn't use thirds and octaves. Now, you can. It's ridiculous! But contemporary music is directed at a certain level of perception. In that sense, all contemporary composers are in the same boat."

Given the discipline of his writing, it was like a revelation when he discovered the computer. "But I only use it when and where I want. With the computer I can avoid tedious calculations which would otherwise take months. I reserve its use for making timely decisions, like an automatic pilot on a plane. "But I do not swear by computers."

"In fact I don't swear by anything: I'm basically an orthodox anarchist!"

SCHIPIZKY—Cont'd from page 7

eral CBC broadcasts. His "Fantasy Sonata" (1972) was broadcast by pianist Gail O'Riordan; his "Three Songs" (1974) were performed by mezzo Dorothy-Jean Lloyd with Harold Brown; and, in November, 1982, Carolyn Cole (one of Schipizky's colleagues in the VSO) gave the broadcast premiere of his "Variations For solo Violin" (1979). But certainly the most impressive performance of Schipizky's works to date has been the VSO's rendition of the "Symphonic Sketches" (1977). While the VSO gave what was the "public" premiere of this work, the piece has an interesting background: Schipizky began the score in 1976, the year he played with the Victoria Symphony; a first version of the work was given a reading in Quebec City during the summer of 1976 by the National Youth Orchestra under the baton of Alex Pauk. Schipizky then made extensive revisions to the score while studying at Juilliard with Roger Sessions, and the revised version of the work was given a reading by the Juilliard Orchestra in 1977.

Schipizky thinks of himself as an eclectic composer and quite unselfconsciously notes the stylistic differences between works such as his "Symphonic Sketches" and "Variations" for solo violin. In a good deal of his music he reflects a contemporary *Gebrauchsmusik* spirit, and certainly his active life as a professional musician has shaped and defined many of his attitudes as a composer. Quite naturally he has written several works for his own instrument; in fact his first real success as a young composer came in 1973 with a performance of his "Theme and Variations" (1972) by the renowned bass virtuoso Gary Karr. Schipizky's "Sonata" (1981) for contrabass and piano has filled a very real repertoire need, and the movement entitled "Recitative" was used as a "required work" in the 1976 CBC Talent Competition. The "Five Vignettes" for viola and bass have been performed in Toronto, Halifax, Saskatoon, New York and Philadelphia.

Schipizky's commissions to date reflect a response to immediate performance needs: his "Elegy" (1980) was commissioned by the then harpist of the VSO, Rita Costanzi, who played the work on her 1980 tour of eastern Canada for Jeunesses Musicales. In 1982 the Vancouver School Board requested a work, the "Children's Suite" (1982), which was performed last June by a massed string orchestra of more than 200 children.

This spring will see further developments in Schipizky's dual career. Expected in the immediate future is a release by the Canadian Music Centre of a Centredisc recording of the "Three Songs" featuring Schipizky's Vancouver Academy of Music colleague mezzo-soprano Phyllis Mailing. Schipizky is also hard at work on a new composition for bass which will be featured in an April performance as part of Vancouver's new-music series—Days, Months and Years to Come. For this occasion Schipizky will act as both guest-composer and performer.

Doubtless it is in an on-going combination of these two roles that Schipizky's future career will continue—a combination that in Schipizky's case seems to be both agreeable and productive. "I'm a performer myself," he remarks, "and I like to write it for performers. If performers like your music, you can be sure it will come across to the audience."

Music in Canada

□ **ABBIE ANDREWS** of St. Catharines, Ontario, marked 50 years in Country Music last year, having begun performing at the age of 12. A jamboree and dance were held in Mr. Andrews' honour October 21 in St. Catharines, attended by friends and former band members of The Canadian Ranch Boys of Decca and MCA Records fame.

□ Execs from The Bay approached flutist/composer **PAUL HORN** regarding a promotional suggestion following a television show involving Horn. The suggestion resulted in Horn's tying in with the Bay's China Experience, a \$5-million retail promotion campaign. His most recent album, "China," is on the Golden Flute label, distributed by A&M, and at press time was continuing to receive wide exposure in Bay stores following in-store autograph sessions by Horn.

□ **THE MERCY BROTHERS** have signed a U.S. promotion/distribution agreement with Comstock Records, based in Kansas City. The first single scheduled for release was "I've Already Left You in My Mind" written by Darrel Scott. Comstock has also released in the U.S. the **BILL HERSH** single "I am your Fire."

□ Each Sunday at 4 pm you have the opportunity to hear what's new and news in the music industry, if you're within earshot of CFNY-FM (102.1) in Brampton. *The Streets of Ontario* is a one-hour format of calls, comments and questions. Liz Janik spotlights the independent labels, while Peter Goodwin hosts the audio bulletin board. The station is planning syndication of the series, but in the meantime send your items to The Streets of Ontario, CFNY-FM, 83 Kennedy Road South, Brampton, Ontario, L6W 3P3.

□ The feature film *If You Could See What I Hear* starring Marc Singer, R. H. Thomson and Shari Belafonte Harper, with music by **ERIC ROBERTSON**, has been released in Britain and Japan. Robertson has also completed scores for *Out of Sight*, *Out of Mind* for the CBC programme *For The Record*, produced by Allan Birk, and for the TV film *Shock Trauma*, starring William Conrad. *Shock Trauma*—directed by Eric Till—was broadcast on NBC in late October.

The TV-Ontario series *Read All About It*, with music by Eric Robertson, is being shown on the PBS stations in the U.S.

□ The songs "Can I Do It?" and "Don't Get Mad, Get Even," written by **TIM THORNEY** and performed by Lisa Dal Bello, placed first and second in the Top-40 category of the American Song Festival.

□ Between 1976 and 1979 **ANN MORTIFEE** worked on a children's musical, originally conceived as a film, with a grant from the Canada Council. Just before Christmas the whole project burst onto the Canadian scene as a musical in Vancouver, along with an album and cassette release across Canada. "Reflection on Crooked Walking" opened December 3 for six weeks at the Arts Club, Granville Island, Vancouver. Included in the cast are Ann's sister Jane Mortifee, and long-time pianist **ROBBIE KING**.

The family musical is a tale with a moral, about four characters who survive a strange sleeping sickness to travel in search of a cure. The album and tape by the same title were released on the Jabula label (Box 91699, West Vancouver, B. C., V7V 3P3) and are distributed by Trend Records.

There is a strong chance the musical will be produced in other parts of Canada. In the meantime, CBC radio picked it up for one-hour productions on both its AM and FM networks over the Christmas season.



Ann Mortifee

□ Guitarist/songwriter **ROBERT EDWARDS** will be remembered for his days with Troyka in the late '60s. The group was one of the first Canadian acts to play the Fillmore East in New York. Edwards left the band in 1973 and a few years later settled in Victoria, B.C. Since then he has been involved in a number of commercial musical ventures. Now he's part of the trio Barbados, playing guitar, bass and vocals.

A touring showband, Barbados, at press time, was rehearsing for a recording date and was scheduled to perform in Edmonton in October. Other band members are **STEVE MOYER**, Lawrie Hooper and Vance Anderson. Moyer is responsible for material recorded by Prism and as a performer (guitar, bass and vocals) in recent years has been involved on recordings with the likes of Tom Middleton and **ROB DEANS** of Trooper.

□ Toronto singer/writer **PATRICK ROSE** was responsible for the book, music and lyrics of the musical *Front and Rear* which opened October 21 to November 13 at the Leah Posluns Theatre in Toronto.

The book is based on the CBC-radio's *Happy Gang*.



P.R.O. Canada is proud to introduce its new logo. It is coincidental that it comes at the same time as the new look in this magazine. The French and English names of P.R.O. Canada are now solidly entrenched in Canada and abroad, and it was felt one logo, reflecting these two names, was timely.

P.R.O. Canada is happy to make copies available to composers and publishers for use in their business activities.

Single Releases

• "The Heart of America" b/w "Man from the North," written by **KENT FIDDY**; performed by Michael Ritchey; distributed by Heart Records (P.O. Box 3713, Station "B", Calgary, Alberta, T2M 4M4).

• "Time Only Passes" written by **JACK KENNY**, b/w "Honkey Tonk Hero" written by **VERA SERROUL**; performed by Blackwater Jack; distributed by J. K.'s Moonshine Music (212 W. 4th Street, North Vancouver, B.C., V7M 1H7).

• "Me And My Dad" co-written by **LARRY SANDS** and **DWAIN SANDS**; performed by Black Gold Country; released on Heart Records Ltd. (P.O. Box 3713, Station "B", Calgary, Alberta T2M 4M4).

• "Rubik's Cube" b/w "Black Gold" written by **DWAIN SANDS**; performed by Black Gold Country; released on Heart Records Ltd. (P.O. Box 3713, Station "B", Calgary, Alberta T2M 4M4).

• "Say Hello To The Goodbyes" written by Darrell Dodson; performed by **ELMER TIPPE**; distributed by Halcaro Recordings Ltd. (12993B-101A Avenue, Surrey, B.C., V3T 1M2).

• "Application Blues" b/w "Ticket To The Titanic" written and performed by **KEN McQUEEN**; distributed by Joint Effort Music Ltd. (Box 767, Sooke, B.C.).

• "Let Me Kiss My Baby Goodbye" b/w "Love Where Can You Be?" written by **NICK OLENIUK**; performed by Eddie (Hammer) Hailey; distributed by Jody Records (2226 McDonald Avenue, Brooklyn, New York 11223).

• "Pickin' Chicken Music" written by **MIKE KUZYK**, b/w "Magnolia" written by J. J. Cale; recorded by the Double Eagle Band; released on Screaming Eagle Records (Box 2397, Winnipeg, Manitoba, R2C 4A7).

• "Memories Of Her Love" written and performed by **BALFORD LINDSAY**; released on Record Theatre of Canada, his own label (P.O. Box 6364, Hamilton, Ontario, L9C 6L9).

• "Can't Cry Forever" b/w "Alberta's Child" written by **LAURA VINSON**; performed by Laura and Red Wyng; released on Royalty Records (9229-58 Avenue, Edmonton, Alberta).

• "Bernadine" b/w "Mad Dog Saloon" written by **DENNIS CHARNEY**, **CHRIS NIELSEN**, **WILF INGERSOLL** and **REG AULT**; performed by Ingersoll; released on Royalty Records.

• "I needed You" b/w "Everybody's Girl" written by members of the group The Kids: **MICK SPALINI**, **ROBERT A. ROBERTSON**, **DEREK BULLEN** and **ROBERT MONTY**; performed by The Kids; released on Heart Records (P.O. Box 3713, Station "B", Calgary, Alberta).

• "How Could He Leave The Farm" b/w "Mother's Words," written and performed by **JOHN GADZALA**; released by Gadzala (8-94A Uxbridge Avenue, Toronto, Ontario, M6N 2Y4).

• "Don't Stop" written by **TONY BENTIVEGNA** and others; performed by Motion; released on Tojo and distributed by Downstairs Records (4515, boul. Poirier, St. Laurent, Quebec, H4R 2A4).

• "Make My Feet Wanna Dance" written by **TONY BENTIVEGNA** and others; performed by Motion; released on Tojo and distributed by Downstairs Records.

• "Don't You Want My Love" written by **DONALD SAUNDERS** and **LOUIS TOTEDA**; performed by Vera; released on Matra and distributed by Downstairs Records.

• "Love Is Just A Game" written by **BIAGIO FARINA** and others; performed by Judy B.; released on Mahattan Formula (5429, Hutchison Street, Montreal, Quebec, H2V 4B4).

• "Baby Don't You Wanna Dance With Me" written by **DONALD SAUNDERS** and **LOUIS TOTEDA**; performed by Vera; released on Matra and distributed by Downstairs Records.



Ab Bryant, Bill Henderson and Brian MacLeod of Chilliwack.

□ Chilliwack's new album, "Opus X," a follow-up to last year's Platinum "Wanna Be a Star," has been released on Solid Gold Records (180 Bloor Street West, Suite 400, Toronto, Ontario, M5S 2V6) and is distributed by A&M. All songs are written by **BILL HENDERSON** and **BRIAN MacLEOD**, members of the group.

"Opus X" was also released in the U.S. on Millennium Records. Chilliwack toured Eastern Canada to coincide with the release.

□ The Ian McDougall Undectette (an 11-piece band comprised of **IAN McDOUGALL**, Rob McConnell, **ARNIE CHYCOSKI**, **SAM NOTO**, **GUIDO BASSO**, **ART ELLEFSON** Eugene Amaro, Frank Falco, **LORNE LOFSKY**, Dave Young and **TERRY CLARKE**;) and **P.J. PERRY** and his Quintet were featured in the first of ten free concerts in the Sound of Toronto Jazz concert series from November to April

The series will also include **TONY COL-LACOTT's** Trio; **PHIL NIMMONS'** band Nimmons 'N' Nine; **GARY WILLIAMSON**; and **JIM McHARG's** Maple Leaf Jazz Band.

The Sound of Toronto Jazz series is presented for the ninth year by station CJRT-FM and the Ontario Science Centre. The Concerts are held at the Ontario Science Centre.

□ After the return of Loverboy from a successful tour in Japan, **PAUL DEAN**, a member of the group, has introduced a new guitar line of his own. Dean's custom guitar, which has taken him 12 years to perfect, will be available in a low-cost commercial model across Canada.

Album Releases

● "Dreams of a Dreamer" written by **TOM MONKMAN**, **JOHN GILLIS**, **ED LeCLAIRE** and others; performed by **ELMER TIPPE**; released on Roadside Records and distributed by Halcaro Recordings Ltd. (12993B-101A Avenue, Surrey, B.C., V3T 1M2).

● "Need The Weekend Off?" written and performed by **STEVE FINCHAM**; released on Living Room Records; distributed by Doug Wong Music (P.O. Box 1714, Clagary, Alberta, T2P 2L7).

● "Me And My Dad" written by **DWAIN SANDS**, **LARRY SANDS** and Al Williams; performed by Black Gold Country; released on Heart Records (P.O. Box 3713, Station "B", Calgary, Alberta, T2M 4M4).

● "David Raven and the Escorts" written by **DAVID RAVEN**; performed by Raven and the Escorts; released on Record (3725 West 11th Avenue, Vancouver, B.C., V6R 2K7).

● "If You Don't Know Me By Now" written by **MOE KOFFMAN** and others; performed by Moe Koffman Jazz Quintet; the album is on the Elektra label released in Canada through WEA Music.

● "Sam Moon New Moon" written by **SAM MOON** in collaboration with **PAT RILEY**, **PETER CHRISTAKOS**, **TERRY HATTY**; performed by Moon; released on Nova Records (1587 Dresden Row, Halifax, Nova Scotia).

● "Wintersong" written by **JOAN MacISAAC**, **THOMAS LIPS** and D. Somers; performed by MacIsaac; released On Mad Mansion Music (P.O. Box 5864, Station L, Edmonton, Alberta, T6C 4G3).

● "It Was a Night Like This" performed by The Rovers; released on Attic.

● "Awakening" written by **TIMOTHY ELIAS**, **JOHN SCHRITT** and **STEPHEN BELL**; performed by the trio with Paul O'Neill on guitar, **GORD OSLAND** and Gord Metcalfe on drums, Paul Cerrilli on percussion and **NORM DUGAS** on keyboards; released on their own label, Elias, Schritt & Bell (Ste. 3-888 Grosvenor Avenue, Winnipeg, Manitoba, R3M 0N4).

● "I Didn't Know About You" recorded and performed by **FRASER MacPHERSON** and **OLIVER GANNON**; released on Sackville (Box 87, Station "J", Toronto, Ontario, M4J 4X8).

● "Cut Like a Knife" written and performed by **BRYAN ADAMS**; released on A&M.

● "Talk Around Town" written by **SHARI ULRICH**, **ROY FORBES** and Jean Roussel; performed by Shari; released on MCA Records (2450 Victoria Park Avenue, Willowdale, Ontario, M2J 4A1).

● "Daystar" written and performed by **FRANK & JOAN PENNER**; released on Solid Comfort Music (Box 16, Marguerite, R.R. #1, Quesnel, B.C., V2J 3H5).

● "Rhythm of Youth" written by **IVAN DOROSCHUCK**, **ALLAN McCARTHY** and **JEREMIE ARROBAS**; performed by Men Without Hats; released on Statik Records and distributed by WEA (735 Renaud Avenue, Dorval, Quebec, H9P 2N1).

● "Themes and Melodies" written by **ANGELE RENAUD**, **GORDON COURTENAY** and others; performed by Marc Huard and the New All Girl Orchestra; released on Celeste and distributed by Artists & Sounds (2345 Principal Street, P.O. Box 400, Lachute, Quebec, J8H 3X9).

● "Returning" written by **TOM KEENLYSIDE** and others; performed by Tom Keenlyside Quintet; released on his own label, Jazzline Records (469 East 50th Avenue, Vancouver, B.C., V5X 1A9).

□ At press time the country tune "Took a Train to Vegas" was climbing the RPM country chart. Written and recorded by **GILLES GODARD**, the single precedes the release of the single "Why Can't You Tell It to My Heart" expected out January 1. This song is the title tune of a new album to be released in February, on the Bel Air label.

Another Godard tune, "Forget It," has been recorded by the Bobby Lalonde Band and Eddie Eastman has recorded Godard's "Sherida" for a forthcoming album. Godard was in Toronto in mid-November to tape two tunes for *Opry North*.

□ "Trouble With Normal," **BRUCE COCKBURN**'s new album, is to be released in February on True North Records.

Another tentative release date for early 1983 is Bruce's film *Rumours of Glory*, an Extra Modern Productions directed by Martin Lavut. The film documents specially set and lit concerts and the music was recorded as if for a live album, in 24 track stereo.

A cross-country tour of Canada is scheduled for early this year with U.S. and European tours under negotiations.

□ Until now **GREG MARSHALL** has been known behind the scenes of the music industry in Toronto, most recently as an engineer with Sounds Interchange and Thunder Sound. Now he's making it on his songwriting talents. Effective last September, Greg signed an exclusive songwriter agreement with **BLACKWOOD MUSIC (CANADA) LTD.**, an affiliate of CBS Songs. The deal is the first exclusive contract by Blackwood with a writer and will mean international promotion of Greg Marshall tunes.

□ "Silhouettes" b/w "Heavenly Bodies," recorded and performed by The Nylons, has been released on Attic. It is from their new album "One Size Fits All" which was also released in November and is garnering rave reviews. The group's first album "The Nylons" is nearing Platinum.

At press time, The Nylons were back from a tour of England and a Western tour was planned to coincide with the new lp.

□ "The Children's Collection Volume I," which features hits of children's music, contains The Rovers' hit "The Unicorn"; "Lord Of The Dance" by **JOHN ALLAN CAMERON**; and "Listen To The Water" by **BOB SCHNEIDER**.

Compiled by Rick Butler, the album has been released on Tapestry Records (60 Yonge Street, Suite 200, Toronto, Ontario, M5E 1H5), and is distributed by RCA.

□ The Senior Music Makers have released their first album, "Stepping Out," which includes "Take Me Back" and "Solstice Time" written by **RUSSELL MUNRO**, a poet and songwriter who began playing fiddle at 72. Also included in the album is **LOIS GARRITY**'s composition "If God Made Anything Better." Garrity is a permanent guest performer with the group.

The Senior Music Makers were established in 1978 to bring music to the lives of Thunder Bay senior citizens. After months of workshops, they have become much in demand, performing at country fairs, festivals, senior citizens' homes, hospitals and at public functions.

The album may be obtained from Russell Munro (171 Bruce Street, Thunder Bay, Ontario, P7A 5W8).



Affiliates Wayne Kozak and partner Michael Koren of Koko Productions were quick to make use of *The Music Scene's* free Personal column, right.

Personals . . .

MUSIC WRITER—I'm looking for a music writer for my lyrics in the field of rock-a-billy and country rock. Write **KENNY MORAN**, 216B Sherbrook, Winnipeg, Manitoba, R3C 2B6.

TRANSCRIBING/Copying—for music from tape to manuscript or manuscript copying. Call Evelyn Datl, (416) 654-4842.

COMPOSER-Arranger Wanted—Old-time songwriter ("Man in a Raincoat") with good ear for melody, strong on lyrics, seeks younger, enthusiastic, burning or impatient partner eager to get to the top of the heap. Must have good demo facilities. Scope might cover country, folk, jazz, pop, MOR—no rock. If interested, write **WARWICK (RICK) WEBSTER**, 14 Douglas St., Orillia, Ontario, L3V 5Y2. Tel (705) 325-1689. (work) (705) 325-6181.

COMPOSER-lyricist wanted—Koko, the award-winning music production company based on the West Coast, is looking for an outstanding composer-lyricist to join its creative staff. He/she must also present well and not be adverse to some travel. Major accounts deserve the best, so if that means you, send your resume and tape to **MICHAEL KOREN**, Koko Productions Inc., Suite 201-1107 Homer St., Vancouver, B.C., V6B 2Y1.

SINGER/Songwriter needs other writers and musicians to form band. In another area, I'm involved with a group of entertainers who would like to stage a variety show. We need financial backing and are looking for sponsors. **BRIGITTE ST. AMAND**, 485 Windsor Ave., Apt. 801, Windsor, Ontario, N9A 1J4. Tel. (519) 258-8263.

CO-WRITER for band—Vancouver performer/writer requires co-writer for strong, melodic rock songs. Songs will be recorded and performed professionally. Cassette required. Contact **PETE MASON**, Mason Publishing, 7732 Hazelmere Street, Burnaby, B.C., V5E 2B2. Tel. (604) 526-6801.

COUNTRY and country-pop songwriter is looking for top-notch lyricists. I have had several releases in Canada, and some material is on hold in the U.S. Please contact **ANDREW WILSON Jr.**, 206 Westcott St., Peterborough, Ont., K9J 2G8.

LYRICIST available—Rockabilly, Rock, Country, I got it! **KEN MORAN**, 216B Sherbrook, Winnipeg, Manitoba, R3C 2B6.

This service is offered free to affiliated authors, composers and publishers in order to facilitate professional contacts in the Canadian music community. Notices in this column should not be construed as a recommendation or endorsement by P.R.O. Canada. Write your own ad, with full details where you may be contacted, and mail to: Personals . . ., The Music Scene, 41 Valleybrook Drive, Don Mills, Ontario, M3B 2S6.

□ **Hank Williams: The Show He Never Gave**, starring **SNEEZY WATERS**, returned to Toronto in November. A 10-day run at the Bathurst Street Theatre was extended before the show went to O Kanada Festival in Berlin.

Since its debut in 1977, the show has been performed more than 200 times, crossed Canada twice and toured through the United States. Sneezey Waters, who has recorded the album "Sneezey Waters Sings Hank Williams," stars in the film version of the play which was recently premiered at the Festival of Festivals.

Between the runs in Toronto and Berlin he is to finish filming his first non-musical role, in a three-part CBC mini-series, *Back Stretch*.

□ **JOE PIPINO's** single "Toronto (The Beautiful City)" and "Never Let You Go," has been released on the Major Lee Gaskin label (1906 New Street, Pickering, Ontario, L1B 3J7). Performer Lee Tassone is backed up by **MOE KOFFMAN**, **GUIDO BASSO** and **PAUL ZAZA** who is also the arranger.

□ Following the success of their latest album, "No Stranger To Danger" (approaching Platinum in Canada and released on A&M in Canada and the U.S.), The Payola\$ have released an EP "Eyes of a Stranger" b/w "Soldier" written by members of the group **PAUL HYDE** and **ROBERT ROCK**. At press time, The Payola\$ were touring the States.

□ **DICK DAMRON** undertook his sixth overseas tour last Fall, to England, Holland, Germany and Norway. His four-week schedule included clubs, variety theatres, festivals and a number of U.S. Forces bases.

□ In October the Edmonton band The Emeralds flew to Kitchener, Ontario, to be special guest performers at Kitchener's Oktoberfest. The band was presented with Gold and Platinum Records by Boot Records and K-Tel Music Limited for its latest album, "Bird Dance."

A one-hour television special has been produced by K-Tel and will be syndicated by K-Tel throughout North America and Australia.

Betty Layton assists growth of P.R.O. Canada for 35 years

The end of 1982 Betty Layton, Manager of Performing Rights Administration at P.R.O. Canada, retired after more than 35 years with the organization. Her career encompassed the careers of thousands of Canadian composers and songwriters, and she watched the organization grow from literally no affiliates back in 1947 to more than 14,000 today.

P.R.O. Canada Board member Tony Tobias was one to pay tribute to Betty during a Board of Directors luncheon in her honour late last year. "Thank God she waited for technology to take over before she retired," he quipped.

And indeed technology has taken over. Betty began with P.R.O. Canada 35 years ago, back when it was called BMI Canada Limited. Wm. Harold Moon, now Chairman of the Board, and Betty met when both worked at DeHavilland Aircraft of Canada Ltd. during World War II. After the War, when their jobs disappeared, Mr. Moon returned to songwriting and publishing full time. As business progressed, he hired Betty.

By 1946 he was the Canadian agent for the publishing arm of Broadcast Music, Inc. in the United States. The next year, with the encouragement of the Canadian Association of Broadcasters, the CBC, along with Bob Burton, then legal counsel for BMI, BMI Canada Limited was activated and began to publish and promote Canadian music in addition to its other activities.

In the late 1940s license fees came from AM radio only. "If a station's fee was less than \$100 we collected annually," chuckled Betty. "If over \$100, they paid quarterly. Back in those days we had a file-card system of our affiliates' records. We paid royalties primarily based on the number of records they had released." Today, of course, elaborate logs are obtained on a voluntary basis from broadcasters across the country, and payments are based on airplay as determined by these logs.

"Three years ago it would take us up to three weeks to complete a quarterly distribution," explained Betty. "Each cheque and statement had to be individually processed, then the cheques personally signed. Now we can do the same process in three days."

As for her role in the growth of P.R.O. Canada, she explains that with: "I was born on Labour Day and I've been working ever since! Originally I wanted to be a librarian but that was discouraged when I applied, and I ended up a trained Mothercraft nurse." That career was short-lived. "If I had my life to live over, I think I would have been an accountant. I still don't know a good song when I hear one, but I did believe Canadians would be successful if given the opportunity."

"There was no place to go to be published at the time BMI Canada began. When we opened our publishing company, composers came to us. We published sheet music, had it sold and were able to get music recorded—on RCA, on Columbia, on Harold Pounds' Sparton label. We even got music by **LOU SNIDER** and Jackie Rae into a film score. P.R.O. Canada's publishing division was sold in 1969 when it was felt there were established publishers to serve the needs of Canadians."

Throughout the years Betty worked in every department but gravitated to the Index Department, the heart of a performing rights orga-



Betty Layton

nization. Then computers were introduced into BMI, before BMI Canada became Canadian-owned and operated. "You can't live with them, and you certainly can't live without them," Betty says of computers. It was she who was the liaison with New York when P.R.O. Canada became self sufficient in the Index area.

And where to go from here? "I can predict that some day logs will not be obtained and analyzed in the same time-consuming manner in which they are today. The stations will use electronic technology to get the information to performing right societies. Microfiche has already replaced the storing and filing of backup information. On the other hand, there will be many problems, such as those related to satellites."

And of retirement? Her volunteer work and involvement with the Pilot Club of Scarborough, an international executive women's service organization of which she is a Past-President, will continue. "I really feel that Bob (her husband) and I have not had too much time to spend together, and now we will." But most of all, "I won't have to get up that icy ramp (from her basement garage) in the mornings!"

The day after this interview was completed, Betty showed some concern. She said, "What I really want to say is how grateful I am to those I've met in the industry, and to thank them for their co-operation and friendship. Please say that for me."

Well, Betty. We'll say that for you. But mostly, we'll say that to you!

—Nancy Gyokeres

Concert

—Rick MacMillan

□ **ISTVAN ANHALT** was the recipient of a Doctor of Music, Honoris Causa, June 9, 1982, from McGill University in Montreal. Anhalt spent 22 years as a professor in the theory department of McGill's music faculty, where he established (and directed, 1964-71) the institution's Electronic Music Studio. A 1959 concert of his works at McGill is thought to have been the first in Canada to include electronic music. Since 1971, he has been head of the Music Department at Queen's University in Kingston, Ontario.

□ The Canadian Music Centre—Prairie Region has announced that five composers have received commissions from the 1982 Alberta Composers' Commissioning Programme. Three of the composers honoured are **DR. WILLIAM S. JORDAN** (for a piano sonata for Marilyn Engle), **DR. VIOLET ARCHER** (for a song cycle for tenor David Astor) and **ALLAN RAE** (for a suite for the Rosewood Percussion Duo). The Alberta Composers' Commissioning Programme is made possible through grants from the Alberta Foundation for the Canadian Music Centre and Alberta Culture.

□ **BARBARA PENTLAND's** "Tellus," which received its premiere last October 3 during the first concert of the 1982-83 season of the Vancouver ensemble Days Months and Years to Come, was lauded by Christopher Dafoe of the *Vancouver Sun* as "music that swiftly penetrates the mind and the senses. There are moments when it is almost pain-

fully tart and moments when it is almost disconcertingly beautiful. . . . 'Tellus' is one of those works that you wish you could hear over again at once."

□ **VIOLET ARCHER's** "String Quartet No. 3," heard for the first time October 1, 1982, in a performance by the University of Alberta String Quartet in Convocation Hall, University of Alberta, was noted, according to Clayton Lee of the *Edmonton Journal*, "for its warm ambience and its immediate accessibility for the audience. When played well, as it was last night, it can rank with the very best of 20th-century chamber pieces for the genre."

□ **DAVID A. JULIEN** has been named Ontario Regional Director of the Canadian Music Centre, effective January 1, 1983. Mr. Julien is a landed immigrant who was educated at the University of California, Santa Barbara; Chicago Musical College; Trinity Christian College, Chicago (B.A. in philosophy); and Royal Conservatory of Music, Toronto (A.R.C.T. in composition). In the last institution he studied under **DR. SAMUEL DOLIN**. Most recently he operated David Julien Musical Services, a freelance service to music publishers, performers and composers.

Mr. Julien's duties in the newly created post will include the answering of special requests by Ontario citizens and groups on the subject of Canadian concert music, liaison between Ontario-based associate composers of the Canadian Music Centre and the public of that province and, in general, the

promotion within Ontario of Canadian concert composers who are associates of the Centre. Mr. Julien, who has been a composer affiliate of P.R.O. Canada since 1980, will be based in Toronto.

New Records

□ Fanfare: Festival Music at the Cathedral Church of St. Mark—including **GERALD BALES**: "Festival Fanfare"; "Te Deum Laudamus"; "Petite Suite"; "Jubilate Deo"; "Fanfare for Easter Day;" **WILLIAM FRANCE**: "Oboe Tune"; **FREDERICK KARAM**: "The Modal Trumpet;" **HEALEY WILLAN**: "Fanfare." Choir of the Cathedral Church of St. Mark, Minneapolis; brass and percussion ensemble; Gerald Bales, organist and conductor. Waterloo WR 8024 (available from Waterloo Music Co. Ltd., Waterloo, Ontario).

□ Changes—**WILLIAM CAHN**: "Changes" (1981); Bruce Mather: "Clos de Vougeot"; John Cage: "Third Construction"; Steve Reich: "Music for Pieces of Wood". Nexus percussion ensemble. Nexus digital NE 05 (available from Nexus, P.O. Box 100, Norland, Ontario K0M 2L0).

□ **SAMUEL DOLIN**: "Concerto for Four"; Bela Bartok: "The Miraculous Mandarin (Suite)." Leslie Kinton and James Agnoston, duo pianists; Russell Hartenberger and James Kent, percussion. Melbourne SMLP 4044 (available from Waterloo Music Co. Ltd., Waterloo, Ontario).

□ The Electronic Messiah: Choruses from Handel's oratorio "Messiah" in arrangements by David Grimes, David Jaeger, **LARRY LAKE** and Jim Montgomery. Moss Music Group CBC Series D-MMG 113 (digital) (Canadian distributor: Moss Music Group, Toronto).

□ Two by Four—**BARBARA PENTLAND**: "String Quartet No. 4"; **HARRY SOMERS**: "String Quartet No. 3." Purcell String Quartet. Centrediscs digital CMCO782 (available from Canadian Music Centre Distribution Service, Montreal, Toronto, Calgary, Vancouver).

□ **HEALEY WILLAN**: Anthology of Canadian Music, Vol. 1-5. Various performers, including the Choir of St. Mary Magdalene, cond. Healey Willan; The Festival Singers of Toronto, cond. Elmer Iseler; CBC Vancouver Chamber Orchestra, cond. John Avison; and the Toronto Symphony, cond. Karel Ancerl. Radio Canada International ACM11 (5 LP) (available from Manager of Distribution, Recorded Programmes, RCI, 1400 est, boul. Dorchester, Montreal, Quebec H2L 2M2).



The Faculty of Music, University of Montreal, in collaboration with the Quebec Division of the Canadian Music Centre, sponsored a Musialogue-Concert last October 19 in honour of composer/teacher **JEAN PAPINEAU-COUTURE**. In addition to having been professor in the Faculty of Music at the university (1951-1982), the distinguished Montreal composer filled the posts of Secretary, Assistant Dean and Dean (1967-1973). Four of his works were performed during the concert. He is shown here with Lise Daoust (flute), Louise-Andrée Baril (piano), and Gail Desmarais, soprano.

□ During October Toronto's New Music Concerts presented its second annual "Reading Weekend," a two-day, intensive reading session of music by up-and-coming young Canadian composers. Among the works chosen for rehearsal this year were **TIMOTHY SULLIVAN'S** "Flute Quartet," **WILLIAM JORDAN'S** "Divertimento," for nine instruments, and **TIMOTHY BUELL'S** "Concerto for Two Guitars," this last performed by duo guitarists Don Wilson and Peter McAllister and an ensemble of 12 players. Rehearsals took place in the Percussion Studio, Royal Conservatory of Music, Toronto.

Preparations were underway at press time for a third reading Weekend, to be held this spring. Details next issue.

□ A large-scale festival of Canadian music and architecture, mounted last summer in the unlikely provincial town of L'Aquila, Italy (pop. 70,000), imported a sizable contingent of Canadian performers, among them tenor Mark Dubois, The Danny Grossman Dance Company, Orchestra London (Ontario), the Ottawa Choral Society and National Ballet star Veronica Tennant. Composer **VIOLET ARCHER** participated in two panel discussions. Titled *Musicalarchitettura Canada 1982*, the three-week event was supported in part by The Canada Council and the Alberta Foundation for the Performing Arts, but

Competitions

□ Composers are invited to submit full orchestral scores for possible performance by the Indianapolis Symphony Orchestra during Indiana State University's 17th annual Contemporary Music Festival, to be held September 26-29, 1983. A summary of the necessary instrumentation and an accurate timing should also be included. Compositions written for standard orchestral instrumentation or less, without need for extra players or soloists, will be given primary consideration.

All scores must be received by March 10, 1983. The selection of three winning works will be made anonymously. To ease return of scores, enclosure of a return envelope is requested (postage is not necessary). All scores should be sent directly to: Contemporary Music Festival, Department of Music, Indiana State University, Terre Haute, Indiana 47809, U.S.A.

□ The National Flute Association is calling for entries in its 1983 competition for outstanding recent publications for flute. Publishers are invited to submit new compositions or newly re-edited works for solo flute, flute and keyboard, flute and guitar, flute and harp, or flute and tape published during 1982 or 1981. All publications entered will be on display during the NFA convention in Philadelphia this August, and a list of them will be distributed to the more than 1,000 flutists expected to attend. Winning compositions will be performed during the convention.

All entries must be received by January 31, 1983, by John Wion, Newly Published Music, 1980 Riverside Drive, New York, N.Y. 10024, U.S.A.

most of the cost was met by the city of L'Aquila and the Government of Italy.

William Littler, one of the festival's critics-in-residence, noted in *The Toronto Star* that Canadian music did not "enjoy so high a profile as the festival's name might suggest." But Italians did hear **R. MURRAY SCHAFFER'S** "Partita for String Orchestra," in a performance by Orchestra London under conductor Alexis Hauser (August 22), three **HEALEY WILLAN** choral works sung by the Ottawa Choral Society (August 24),

Violet Archer's "Sonata for Cello Solo," in a performance by Shauna Rolston (August 26), **FRANCOIS MOREL'S** "Deux etudes de sonorité," played by Gloria Saarinen (September 2), Schafer's "String Quartet No. 1," by the Orford String Quartet (September 9), **JACQUES HETU'S** "Antinomie," by the Orchestra Sinfonica Abruzzese under Ermanno Florio (September 11) and **PIERRE MERCURE'S** "Divertissement," played by the Orford Quartet and I Solisti Aquilani under Vittorio Antonellini.

Premieres

□ **ALAN BELKIN**—"Nocturne," for flute, oboe and bassoon; November 21, 1982; Soni Fidelis Trio; Old State House, Hartford, Connecticut, U.S.A.; commissioned by the Soni Fidelis Trio.

□ **ROBIN CHARLES**—"Uhuru II"; November 4, 1982; **HELEN HARDY**, piano; Concert Hall, Royal Conservatory of Music, Toronto.

□ **ROBERT DAIGNEAULT**—"Circle on the Morning," op. 109; October 1, 1982; Valerie Nichol, piano; Saxe Gallery, Toronto.

—"River Dream," op. 107; October 1, 1982; Valerie Nichol, piano; Saxe Gallery, Toronto.

—"Street Noise," op. 108; October 27, 1982; Valerie Nichol, piano; Klonaridis Gallery, Toronto.

□ **SAMUEL DOLIN**—"Psalmody"; July 3, 1982; Patricia Moorehead, oboe; Gramado International Music Festival, Cine embaixador, Gramado, Brazil.

□ **ROBERT EVANS**—"Five Love Lyrics"; November 12, 1982; Roma Riddell, soprano, David Palmer, piano; Faculty of Music, University of Windsor, Windsor, Ontario.

□ **ANTHONY GENGE**—"Streams II"; October 24, 1982; Phyllis Mailing, mezzo-soprano, Vancouver New Music Society ensemble, Owen Underhill conductor; Recital Hall, University of British Columbia; commissioned by the VNMS with the assistance of The Canada Council.

□ **GRAHAM GEORGE**—"A King for Corsica," an opera in three acts (broadcast premiere); November 28, 1982; Arnold Edinborough, narrator, various soloists, Comus Music Theatre ensemble, William Shookhoff conductor (recorded at Hart House, University of Toronto); *Two New Hours*, CBC Stereo Network.

□ **DIANA McINTOSH**—"Gradatim ad Summum"; October 28, 1982; Barbara Riske and Diana McIntosh, piano duet; Candian Cultural Centre, Paris.

—"Tea for Two at Whipsnade Zoo," for recorder and tape; September 29, 1982; Dvora Marcuse, recorder; "Music Plus" concert, Manitoba School of Music, Winnipeg.

□ **ELIZABETH RAUM**—"Duo"; October 31, 1982; Robert Penner, violin, Richard Raum, trombone; Mackenzie Art Gallery, University of Regina, Regina, Saskatchewan.

□ **FREDERICK SCHIPIZKY**—"Symphonic Sketches"; November 14, 1982; Vancouver Symphony Orchestra, Kazuyoshi Akiyama conductor; Orpheum Theatre, Vancouver (performance broadcast November 29, 1982, on CBC Radio/CBC Stereo Networks' *Mostly Music*).

□ **THOMAS SCHUDEL**—"Celebration Suite," for hand bells; November 3, 1982; Wayne Tunison and the Regina Bell Ringers; Knox-Metropolitan Church, Regina, Saskatchewan; commissioned by the Regina 100th Anniversary Committee for the Regina Bell Ringers.

—"Queer-Cornered Cap"; October 31, 1982; members of the Contemporary Directions Ensemble: Karen Jensen, soprano, Jane Schudel, flute, Jeffrey Bush, marimba; Mackenzie Art Gallery, University of Regina, Regina, Saskatchewan.

□ **PEETER TAMMEARU**—"Sinfonietta"; August 27, 1982; ensemble under the direction of **GARY KULESHA**; Rehearsal Hall, Festival Theatre, Stratford, Ontario.

□ **GILLES TREMBLAY**—"Concerts," for piano and 16 instruments; scheduled for February 17, 1983; Claude Helffer, piano, Ensemble of the Société de musique contemporaine du Québec, **SERGE GARANT** conductor; SMCQ concert, Pollack Hall, McGill University; commissioned by Paul Helffer.

Welcome to our new affiliates

JAMES AGNEW
ADAM ALFSEN
WARREN B. ANDERSON
MANON M.-C. ASSELIN
TERRENCE L. BARLETT
BONNIE E. BARROWCLIFFE
URSULA A. BECKEDORF
MARTINE BEDARD
CHRISTIAN BELLEMARE
WAYNE D. BELLEROSE
JOEL G. BERGERON
MICHEL BIBEAU
CHERIF BISSADA
JAMES C. BLONDEAU
WAYNE W. BOSADA
REMY BOUCHARD
MARIELLE N. BOURDEAU
PATRICK J. BOURQUE
BRIAN R. BRADSHAW
RICARDO BRANCHINI
GEORGE BRASOVAN
ANDRE BRISEBOIS
HENRY W. BROWN
STEPHEN J. BROWN
SUSAN BUCK
RUGGIERO CAMPOPIANO
STEVEN D. CARSON
CORAL G. CEILEY
JOHN A. CELONA
ROBERT R. CHAISSON
KIM C. CHAMPNISS
CEDRIC B. CHRISTOPHER
GEORGE L. CLARK
WILLIAM F. COADY
GERARD J.-E. CONSTANT
PIERRE R. CORBEIL
STEVEN M. CORBER
JOSEPH E. COSCO
SYLVAIN COTE
KEVIN W. CROMPTON
JULIA DARAICHE AUBUT
GARY B. DAVIES
STEVEN DE MARCHI

ROBERT DESCHAMPS
JOHN J. DEVINE
SIMON C. DEW
JOHN F. DOGGETT
EDWIN L. DOLINSKI
ELI I. E. DONATH
STEPHEN DOWD
STEPHEN G. G. DURRANT
MICKEY ELFENBEIN
ALAIN ETHIER
KERRY T. ETTINGER
DANIEL C. FARRELL
CHRISTIANE FATTER
MANON FATTER
STEPHEN R. FINCHAM
LAWRENCE J. FOLK
LOUISE FONTAINE
GERY B. FRIE
ALFRED F. FROMAGER
MIKE E. GABRIEL
ANDRE B. GARCEAU
BRUNO GENDRON
WILLIAM E. GILG
MARILYN L. GINGER
HUGH H. GLADISH
DONALD K. GORDON
NORMAND Y. GOYER
MICHAEL J. GRIEVE
MICHAEL G. GUILD
MICHEL GUIMONT
LAWRENCE N. HAGEN
PAUL A. T. HAINING
DEREK HARGRAVE
WAYNE P. HARMER
WILHELMINA HARRIS
RONALD S. HENRY
DAVID R. HILLS
WILLIAM P. HOLTOM
CHRISTOPHER H. HOPKINSON
BRIAN L. HUGHES
BRYEN A. HUGHES
LESLIE A. JENKINS
KENNETH R. JONES

ANTHONY S. JOSEPH
CHARLES F. KOKA
AMATZIA KORNGUT
ANDRE LAMOUREUX
CHRISTOPHER A. LANDON
ANDRE LANDRIAULT
ARNOLD D. LANNI
KENNETH P. LAROCHE
PHILIPPE B. LEDUC
GREGORY J. LEON
ALAIN P. LEROUX
HENRY G. LEWIS
DAVID F. H. LIGHT
DUCCAN T. LINDSAY
RONALD M. MacDONALD
EILEEN B. McCABE
HECTOR G. McDANIEL
GREGORY P. McGEE
ROBERT S. McLEAN
JOEL D. McLEOD
DONALD J. McMECKAN
ROGER W. MANN
DALE M. MARTINDALE
GEORGIA R. MEREDITH
SERGE R. METIVIER
ROBERT W. MILLARD
DARBY P. MILLS
ANNA MIRANSKY
OLAF T. MOEN
KELLEY A. MOONEY
DAVID I. MUIR
ROSS R. MULLEN
GLENN M. NEALE
ALAN D. NEIL
EDWARD J. C. OLIVER
JAMES A. B. PALMER
ISABELLE PANNETON
GUY PARENT
EDWARD S. PAYNE
SHEILA W. PERRY
JEAN PETITCLERC
FRANCO A. PETRILLO
GUY PISAPIA

SERGE POIRIER
DONALD POLIQUIN
DIANE POTTS
DINO S. PUGLIESE
GARY L. QUAYE
JACQUES RAICHE
NATHALIE R. RENAULT
TODD E. RICHARDSON
PAUL J. RIEMENS
ANDRE RINGUET
HORACE E. ROSE
JACQUES ROY
LEE K. ST. AUBIN
JEAN-CHEVALIER SANON
OSCAR SAVONA
VERA I. SERROUL
KIMBERLEY A. SHEPPARD
JOHN C. SHIRREFF
NIHAL A. SILVA
ERIC T. SMITH
GARY B. SMITH
PAULINE R. SMITH
JONATHAN M. S. STRAYER
LOUISE M.-T. TANGUAY
FRANÇOIS TASCHEREAU
CHARLES C. TERZO
JOHANNE TREMBLAY
COLIN A. TURNER
MARTHE C. VAILLANCOURT
PIERRE VENIOT
HENDRICA L. VERHEYDEN
DAVID M. VIEAU
DAVID WALLACE
JAMES M. WARREN
PAUL G. WELSMAN
JOHN W. WHITE
CLYDE W. WILLIAMS
THOMAS R. WILSON
GLENN G. WOOTTON
CAROL M. WRIGHT
ROGER YAZBECK
NADER ZAHER
MICHAEL S. ZARBATANY

BIG MERCEDES MUSIC
3080 Lenworth Dr.,
Mississauga, Ont. L4X 2G1

BOIS BULE MUSIC
36-260 Stella Walk,
Winnipeg, Man. R2W 2T4

CHILDRENIMAL MUSIC
156 Hastings Ave.,
Toronto, Ont. M4L 2L3

CYVINIL MUSIC PUBLISHING
513 West Hill Ave.,
Beaconsfield, Québec H9W 2G5

DIGNITY SONG PUBLISHERS
Box 2561,
Winnipeg, Man. R3C 4B3

EDDIE RODRIGUES PUBLISHING
578 Danforth Rd.,
Scarborough, Ont. M1K 1E3

LES EDITIONS DE LA PIE A NOTE
6160 Hutchison,
Outremont, Québec H2V 4Z7

LES EDITIONS LACHUTE
1923 Saint-Germain,
Montréal, Québec H1W 2T5

LES EDITIONS LUTHENIA
9654, rue B sile-Touther, #2,
Montréal, Québec H2C 2B9

LES EDITIONS MEKLA
7033 Route TransCanadaenne, #220,
Montréal, Québec H4T 1S2

LES EDITIONS MUSICALES ASABICA
4630, boul. Pie IX, #37,
Montréal, Québec H1X 2B5

LES EDITIONS PEAU D'ANE
4837 St-Urbain,
Montréal, Québec H2T 2W1

LES EDITIONS PI-MAR
8 -45th Ave., #10,
Lachine, Québec H8T 2L7

LES EDITIONS VENT EN POUPE ENR.
200 ouest boul. St-Joseph, #1,
Montréal, Québec H2T 2P8

EDITIONS VERMETTE PUBLISHING INC.
Box 8318,
Ottawa, Ont. K1G 3H8

ELEMENOPY PUBLISHING
3984-A St-Urbain St.,
Montreal, Québec H2W 1T7

FAHRENHEIT SONGS
#203-2786 West 16th Ave.,
Vancouver, B.C. V6K 3C3

FARRELLSONGS MUSIC PUBLISHING
101 Atlas Ave.,
Toronto, Ont. M6C 3P2

FFOLKES PUBLISHING
1855 Jane St., #1607,
Weston, Ont. M9N 2T7

FREDERICK BROOKS PUBLISHING
312 Mary St. W.,
Whitby, Ont. L1N 2R6

FYADA MUSIC
36 Daudelin,
Kirkland, Québec H9J 1L8

KIKUE MUSIC
12 Allendale Rd.,
Brampton, Ont. L6W 2Y6

KIRPER PUBLISHING
1852 Steepbank Cres.,
Mississauga, Ont. L4X 1T8

LADY MARLIN MUSIC
Box 2064, Stn. "B",
Scarborough, Ont. M1N 2E5

LONE ARRANGER MUSIC PUBLISHING
2729 Lake City Way,
Burnaby, B.C. V5A 2Z6

MAD MANSION MUSIC
11321-46 Ave.,
Edmonton, Alta. T6H 0A4

MALARKEY MUSIC
P.O. Box 100,
Norland, Ont. K0M 2L0

MERCH MUSE MUSIC
c/o CBC Merchandising,
P.O. Box 580, Stn. "A",
Toronto, Ont. M5W 1E6

MICHAEL T. WALL MUSIC
1975 Rosefield Rd., Unit 10,
Pickering, Ont. L1V 3E3

NORTH DRIVE MUSIC
2 North Dr., #306,
Scarborough, Ont. M1N 1Z2

PAT BICKNA MUSIC
P.O. Box 780,
Fort Smith, N.W.T. X0E 0P0

SHOWBOY MUSIC PUBLISHING
Box 458,
Black Diamond, Alta. T0L 0H0

SUPERCHARGED MUSIC
366 Adelaide St. E.,
Box 20, 3rd Floor,
Toronto, Ont. M5A 3X9

VAL-MAR MUSIC
Box 145,
Express, Alta. T0J 1E0

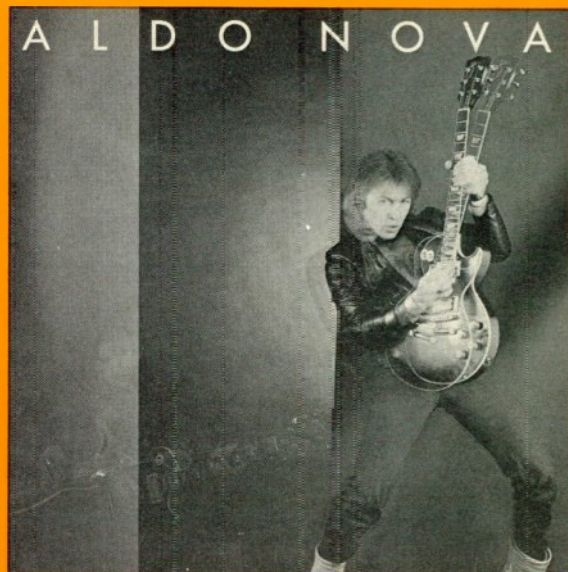
WINK WINK PUBLISHING
1497 Marine Dr., #300,
West Vancouver, B.C. V7T 1B8

WOODBEND MUSICAL ENTERPRISES LTD.
Box 8, Site 6,
R.R. #2,
Winterburn, Alta. T0E 2N0

YOU GUYS PUBLISHING
116 Lewis Ave.,
Westmount, Québec H3Z 2K6



ALL THE WAY TO PLATINUM



ALL THE WAY TO PLATINUM



ALL THE WAY TO PLATINUM

