

The Canadian Music Centre: A History

THE ESTABLISHMENT

No one can recall who thought of it first. It seemed to be "in the air". As early as the 1930s Sir Ernest MacMillan wrote about the need for a central repository of information on Canadian music. In 1949, when the fledgling Canadian Music Council applied to the Government of Canada for incorporation, its aims and objectives included the promotion of Canadian music and the facilitation of its performance. But all concerned realized the necessity of an agency dedicated to achieving this purpose.

The United States was the first country to establish such an entity – a "music information centre". The American Music Center was set up in New York City in 1940. Following the war, one of the most illustrious examples of the breed emerged in Amsterdam. Donemus was formed to publish and promote the music of Dutch composers, with ample subsidy from the Netherlands government. Today there are music information centres in twenty-three countries throughout the world.

Composers and other involved individuals in Canada during the 1950s watched the developments in New York and Amsterdam with great interest. At that time, a number of organizations shared the initiative and responsibility for providing information and materials on newly-created works. The Canadian League of Composers collected music scores of all kinds from 1954 on. Stacks of orchestral parts, chamber music, songs and piano music accumulated in the house of John Beckwith, then secretary of the League.

He would periodically write to members requesting that they send in music for performance on the regular League concert series. Following these airings, Beckwith would persuade the composers to leave their manuscripts and parts with him as contributions to a central circulating library. In a few cases, such a system provided each composer with a small revenue from score and parts rental. But never did the income fully reimburse the composer for his initial expense in providing all these materials for the premiere performance.

John Weinzwieg recalled how he used to construct his performing editions. First he would visit the printer with his master score. Reproduction was done much in the manner of a blue-print – in fact the scores emerged with a bluish tint. Weinzwieg would then cut cardboard to form covers, punch holes down one edge and bind the whole thing together with rings. "Pretty primitive" was how he described it, and yet such a process could represent considerable expense for a struggling composer. Then to distribute those scores meant even greater difficulties. Weinzwieg once got an urgent telegram from a choirleader and former pupil, Ivan Romanoff. He was in Prague and had suddenly gained an opportunity to perform a concert of Canadian music. But he needed the scores immediately. Shipping via air mail would cost sixty dollars, an exorbitant amount at the time. Each of the composers to be represented on the concert – Weinzwieg, Barbara Pentland and Harry Somers, among others – contributed five dollars each. The rest was collected from friends and supporters such as conductors Samuel Hersenhorn, Geoffrey Waddington and Howard Cable.

Another organization which dealt with requests for information about Canadian music was the Canadian Music Council, headed from its inception by Sir Ernest MacMillan. John Cozens, the tireless volunteer secretary, answered countless inquiries

from within Canada and from other countries out of his Toronto home. At this point, the Council had no official secretariat, not even an office, and depended totally on the good will and energy of its members. From the outset it had aimed to assist composers, placing their work at the top of its numerous priorities. Through its efforts composers would be alerted to international competitions, their scores would be sent abroad to libraries and Canadian embassies and they would be introduced to potential performers of their music. The Council's overall objective was to establish a circulating library of Canadian music scores, an institution which would erase the financial and logistical barriers between the composer and the performance of his music.

Traditionally in Western music, these barriers have been overcome to some extent by the publisher. The composer has relied upon the publisher to put him in touch with his audience. However, few composers in history have had successful relationships with publishers and many have had no relationship at all. Never was this more the case than since the Second World War, when a plethora of composers and their music began to emerge and to demand access to their public. Hence the arrival of the music information centres and their invaluable support to composers who could not hope to be served by a conservative and curtailed publishing industry.

In Canada the publishing situation was never happy and continues to be severely troubled to the present day. The leading house was BMI Canada Limited, started in 1947 by the Canadian subsidiary of the New York-based performing rights organization Broadcast Music Incorporated. During its years of operation, the publisher BMI Canada Ltd. provided many crucial services to the composers it represented – promotion, the copying of manuscripts and parts, shipping and retrieval. However only composers of the "BMI faith" could even hope for this treatment. The other Canadian performing rights organization, Composers, Authors and Publishers Association of Canada Limited, was affiliated with the American Society of Composers, Authors and Publishers, and had no such publishing arm. Therefore CAPAC, whose president was also Sir Ernest MacMillan (from 1947-1969), was vitally interested in obtaining for its members the necessary support to establish their careers.

This was the climate for creative musicians in Canada in the autumn of 1956. It was then that the Government of Canada acted upon the recommendations of the Massey Report (1949-1951) and projected the establishment of the Canada Council for early 1957. The Canadian Music Council immediately took steps to chart out music directions and responsibilities for the new national council. At a meeting in Toronto on November 24, 1956, the chairman of the Canadian Music Council (usually Sir Ernest, but on this particular occasion, Arnold Walter) announced that the Music Council should promptly ascertain "what the Canada Council should do for music in Canada." It was determined that the Music Council would submit a substantial brief to the new council, a brief that would be "fully documented and (would) cover every phase of Canada's musical life".

The Canadian Music Council was an umbrella organization which represented the interests of a number of national music organizations – such groups as the Canadian Federation of Music Teachers, the Canadian College of Organists, the Canadian Music Publishers' Association, les Jeunesses Musicales du Canada, the Canadian Library Association, the two performing rights organizations, CAPAC and BMI Canada – and the Canadian League of Composers. In canvassing all its constituents on the state of music in the nation, the Music Council placed particular emphasis on the plight of the composer and the need for a circulating library of Canadian music and information. One of the directors on the Board of the Music Council was John Weinzweig, the President of the League of Composers. He offered on behalf of the League to document the case for a Canadian Music Centre.

In late 1956, the League membership numbered thirty-seven composers resident in seven Canadian cities. Weinzwieg quickly called a meeting of the executive committee in Toronto on December 3, 1956. Present along with Weinzwieg were secretary Beckwith and treasurer Andrew Twa. Suggestions ranged from the circulating library to the areas of publishing and recording. Taking these and other ideas with them, Weinzwieg and Beckwith left the meeting charged with the responsibility of submitting a comprehensive brief to the Canadian Music Council by early January.

Weinzwieg and Beckwith had already studied the workings of several music information centres operating in other countries. The American Music Center was observed to be chronically underfunded and therefore unable to fulfil its mandate. Donemus in Amsterdam was envied as the most substantially supported of the centres, and in fact the only one actually to publish music and hold copyright. Other centres in Sweden and Switzerland were examined, as well as the internationally-oriented British Council. Facets of all these institutions were taken into account when these men forged the essential concept of a "Canadian Music Library Centre". They first determined that the Centre would be located in large enough office space to house a circulating collection of scores and parts plus copying services and information. It would have to be located near a major music talent pool in the country, either Toronto or Montreal, so that performers would have easy access to the music. At minimum, the staff would consist of a national director, a professional copyist and a secretarial assistant. John Beckwith's prose continued:

"This Centre would collect and catalogue serious musical works (symphonic, chamber music, solo works) and folk music on a selective basis. It would copy and duplicate such music, which might necessitate having reproduction and binding equipment. Catalogues listing the contents of the collection would be drawn up and circulated as widely as possible to performers and performing groups. Such catalogues would require revision from time to time as the collection expands; mailing lists too would require constant expansion and revision; in this sense, the Centre would be an information agency on Canadian music."

Beckwith went on to include possible Centre activities as monthly or quarterly newsletters dealing with composers' happenings, the recording of Canadian works and the commissioning of two or three new works a year. He concluded with the following:

"Material in the Centre's collection would be available on a loan basis both nationally and internationally. Requests from at home and abroad for scores, records or information on Canadian works could be directed to the Centre – instead of, as at present, being directed to any one of half-a-dozen volunteer agencies or individuals, none of which is equipped to deal efficiently or fairly with them...In general, the Centre, although set up to serve conditions in Canada, would be comparable to such organizations as the local-centre offices of the British Council, the "Donemus" music centre of the Netherlands and many such offices sponsored by other governments."

On December 29, 1956, John Beckwith dispatched this brief on behalf of the Canadian League of Composers directly to John Cozens of the Music Council. The process had begun. The Canadian Music Council called meetings on January 10 and February 21, 1957 to pool the various findings on the music situation in the country. The League brief was read aloud at the first meeting and dissected at the next. The essential concept of the information centre and the circulating library was "unanimously endorsed", according to the Music Council minutes. However "the commissioning of new works was not endorsed despite the need. It was felt that this would not be considered by the (Canada) Council in its early years." Thus the

first of several cutbacks to Weinzwieg's and Beckwith's initial plan.

The Music Council board designated three of its members – Arnold Walter, John Weinzwieg and Leslie Bell – to form a "drafting committee" to hone further the proposal and prepare an accompanying budget. In the meantime, a digest of the League brief was published in the Spring 1957 edition of *The Canadian Music Journal*, the quarterly publication of the Canadian Music Council. This synopsis, prepared by the Journal's editor Geoffrey B. Payzant, raised general awareness and expectation among composers. Help was finally in sight.

Toward the end of 1957, the entire Canadian Music Council brief arrived at the Canada Council offices in Ottawa. It was in fact one of the first applications to be received by the new organization. In February 1958, the Council commissioned an independent feasibility study from a Toronto accountant, Kenneth LeMesurier Carter. Carter spoke to involved persons in Canada, attended a meeting of the Music Council and visited another already established centre – the American Music Center in New York. On April 29, he submitted his report.

Carter began by reiterating the terms of reference for a library centre, as put forward in the Music Council submission:

- "a) To encourage publication, recording and distribution of Canadian Music.
- b) To keep in touch with individuals and groups concerning the Centre's activities, with a view to the securing of donations.
- c) To disseminate information generally, at home and abroad, about Canadian music.
- d) To maintain a library of photostated scores and of recordings, available to conductors, musical organizations, Canadian missions abroad, exhibitions and conferences.
- e) To stimulate the playing or other use of Canadian music by orchestras and other groups and individuals at home and abroad.
- f) To issue an annual booklet containing a survey of the year's music in Canada.
- g) To undertake such other activities as may from time to time prove expedient on behalf of Canadian music."

While admitting in his report that the American Music Center was underfunded, Carter proceeded to reduce the resources proposed by the Music Council. First he rejected the notion that the CMC would initiate, finance and produce recordings of Canadian music... "for the time being the International Service of the Canadian Broadcasting Corporation is recording a sufficient number of Canadian pieces, and no funds should be provided at this time for that purpose." No mention that these recordings were commercially unavailable. The 6,000 dollar budget proposed by the Music Council for recordings was struck from the agenda. Then, in assessing the necessary staff to run the new institution, Carter cut back the League's original estimate of three persons – an Executive Secretary, a copyist and a secretarial assistant – to two, leaving out the copyist. He made further reductions in reckoning salaries, operating costs and start-up expenses. Finally, he recommended the formation of the Canadian Music Centre on a yearly budget of 30,000 dollars for its first three years – 20,000 dollars from the Canada Council and 10,000 as promised by CAPAC.

Whether Carter was constrained by conditions he knew to exist at the Canada Council or whether he approached his task with admirable but unfortunate frugality, the ramifications of the cuts perpetrated upon the original League proposal are felt to this day. Undernourished from the start, the Canadian Music Centre has succeeded by the efforts and ingenuity of several specific employees and Executive Secretaries (General Managers, Directors General, Executive Directors) over the years. One can only speculate how much more effective the organization would have been had Carter examined the healthy, well-financed Donemus instead of the impecunious American Music Center.

However Carter revealed foresight and breadth of vision in other areas of his

report. In pursuing the *raison d'être* for the institution, he mused: "The purpose of the Centre being to foster Canadian composition, a great accomplishment would be achieved if it contributed towards the production of one work of international acceptance every five years, or one immortal classic in twenty-five years." After allowing himself this flight of idealism, Carter came back to hard ground: "A more practical measurement is the number of Canadian serious works performed within and without Canada." Then, after touching on the necessity of carefully selecting by a jury system the actual scores to be contained in the library, and the speculation that in the future the Centre would be able to generate a portion of its financing from private sources, Carter concluded his report with the proviso that the success of such a centre was contingent upon the appointment of a suitable Executive Secretary.

By the next meeting of the Canadian Music Council, this proviso was the only factor standing in the way of the new Canadian Music Centre. The date was May 15, 1958, and Sir Ernest MacMillan announced to those present that the Canada Council was prepared to follow the terms of Carter's report once an acceptable person had been found. The gathering decided that the Board of Directors would consult the music community at large, confer with one another, select a candidate and place the name before the Music Council membership for approval.

How it actually happened was another matter. John Weinzwieg recalled that before even the board members knew it, the appointment had been made. Sir Ernest and Arnold Walter had for the most part taken the matter into their own hands and had engaged Jean-Marie Beaudet for the job.

In many ways, Beaudet was the ideal candidate for the position. A well-known Canadian conductor and pianist who had premiered a number of Canadian compositions and a former board member of the Music Council, he brought a francophone presence into a mix that was decidedly too anglophone and Toronto-weighted for a national organization. Beaudet flew back from Paris where he had been serving as CBC representative since mid-1957, and began work officially as the first Executive Secretary of the Canadian Music Centre-to-be on November 15, 1958. A week later on November 22, the Board of the Music Council met with Beaudet and legal counsel Peter Wright Q.C. (later the Honourable Justice Wright) to make the first concrete decisions. Wright advised the directors of the necessary procedures in applying to Ottawa for a charter, and that process was initiated. Sir Ernest and Arnold Walter had visited the music section of the Toronto Public Library at the invitation of Ogretta McNeill who was in charge of the branch. This beautiful old house at 559 Avenue Road was to be the first home of the Canadian Music Centre. Four rooms on the second floor were cleared, and the Music Council Board authorized a budget for Beaudet to furnish and redecorate them, as well as to buy some audio equipment.

On December 31, 1958, the official charter of the Canadian Music Centre was authorized in Ottawa by the Honourable Henri Courtemanche, Secretary of State of Canada. The first Board of Directors consisted of Arnold Walter, Director of the Faculty of Music at the University of Toronto, Geoffrey Waddington, Music Director of the CBC, William St. Clair Low, General Manager of CAPAC, John Jacob Weinzwieg, President of the Canadian League of Composers and associate professor at the Faculty of Music, University of Toronto, Kenneth LeMesurier Carter, the Toronto chartered accountant who had formulated the feasibility study at the request of the Canada Council, Louis de la Chesnaye Audette, an Ottawa businessman, Lyell Gustin, a prominent music teacher in Saskatoon and Jean Papineau-Couture, composer and professor at the Université de Montréal. A strange omission was the name of Sir Ernest MacMillan. However within months the Board was enlarged from eight to twelve members, Sir Ernest reappeared as President and three more

members were added: Peter Wright, René B. Perrault and Gilles Lefebvre. The organization's title officially became Canadian Music Centre/Centre musical canadien (later changed to Centre de musique canadienne through a by-law on October 13, 1973). Except for Gustin and Audette who resigned within the year, these men and Jean-Marie Beaudet were responsible for the new institution's guidance through its early years.

THE EXECUTIVE SECRETARIES/DIRECTORS

The key individuals during these and later years were to be the Executive Secretary as chief executive officer and the President of the Board who was empowered to act as CEO in the absence of an Executive Secretary or between the terms of Executive Secretaries (as happened several times.) Each of the five Executive Secretaries (General Managers, Directors General, Executive Directors) who has served over the years has had his individual priorities and achievements.

For Jean-Marie Beaudet, the prime objective was the initial establishment of the Centre, in particular its library and services to composers. This task occupied much of his brief term at the Centre and was only partially achieved upon his departure in early 1961. Scores were collected from a number of sources: 109 from the Canadian League of Composers, 1400 more from publishers throughout North America and a further batch of manuscripts requested directly from composers. A rudimentary cataloguing system was devised and additional score production was contracted-out to a Bathurst Street printer. No in-house score production was carried out during the Centre's first three years. Specific projects included a series of study scores produced in conjunction with Canadian publishers and the co-production of two records of Canadian music with Columbia Records. Considerable energy also went into the production of a bilingual brochure which discussed the burgeoning Canadian musical life in general, touched on the composers' dilemma and concluded with "a catalogue of representative Canadian music available at the Centre", listing the instrumentation and duration of around 120 works.

A congenial professional administrator, Beaudet began to travel across Canada in his second year and to make contact with some of the principal music organizations. However his major success lay in the international sphere where he thoroughly established the Centre's presence among the International Music Information Centres and the International Association of Music Libraries.

Beaudet had come from the CBC and his close contacts there served the Centre in a number of ways. The International Service of the CBC gave the Centre a complete set of its recordings of Canadian music at the outset, and the Corporation also assisted in the CMC-Columbia record co-production by rehearsing and producing in advance the appropriate works in concert. However, in a way Beaudet never completely left the Corporation. He continued to conduct orchestral performances for both radio and television, and in January 1961 he resigned from the Canadian Music Centre to become Assistant Vice-President of Programming back at the CBC.

Beaudet's successor was John Adaskin — cellist, conductor and former CBC radio producer. Between 1943 and 1961, he had maintained a career in private production, selling such notable programs as *Singing Stars of Tomorrow* and *Opportunity Knocks* to the CBC. As a member of a distinguished musical family (he was the younger brother of violinist Harry and composer Murray), Adaskin was acutely aware of the Canadian cultural identity crisis. He wrote such comments as "Our southern neighbour wields tremendous influence over us culturally" and "The wish of Canadians to be truly Canadian is gaining impetus with each succeeding year", in the Centre's first catalogue of 1963. Adaskin arrived with a clear sense of the Centre's mission and an equally clear sense of how it could be achieved. Although unilingual, he succeeded in establishing the organization in the minds of the country's

musical community. Adaskin's successors all credit him with the basic working principles that have guided the Centre to the present day.

Adaskin brought with him his loyal counterpart from John Adaskin Productions — Norma Dickson — and together, along with various part-time assistants, they assumed complete responsibility for a growing load. Adaskin immediately determined that the Centre should produce its own manuscript performing editions in-house, and purchased an ammonia-based printing machine which was mounted on the tub in 559 Avenue Road's second-floor bathroom. This was the CMC's first workroom. Since the fumes soon caught the attention of the Toronto Public Library personnel below, Adaskin rigged up a ventilation system via the window and worked there on his own, usually at nights. The next printing machine, a Bruning, was purchased with the help from BMI Canada Ltd. and its successor, based on the ozolid system, had to be placed in the basement due to its weight. A small printing press for titles and a binding device were also acquired. All of this was done with minimal resources and maximum ingenuity. An example of both was the occasion when Adaskin decided an intercom system was vital between the Centre on the second floor and the workroom in the basement. His father had been a cabinetmaker, so Adaskin collected up a can full of nails and other odds and ends that had been lying around for years at home. He marched into a local hardware store and haggled the owner into a straight trade for the intercom!

He was an eminently practical man who established the workings of the Centre literally with his own hands. He set up the practice of selling transparency paper (necessary for the ozolid process) and manuscript paper to composers at cost and drew up the orchestral parts rental system whereby the Centre acts as the composer's agent, passing along a portion of the income to the composer. He acquired improved listening equipment and published the first Centre catalogue of holdings, the *Orchestral Catalogue* issued in 1963. (R. Murray Schafer, fresh back from Europe, compiled the catalogue, based on the format of the 1957 League orchestral catalogue.) He encouraged visitors to the Centre premises, gave lectures on Canadian music, wrote endless correspondence and oversaw a recording project co-sponsored with CAPAC and the Canadian Association of Broadcasters. Then in the summer of 1963, Adaskin expanded his staff to three full-time positions by hiring Henry Mutsaers as copyist/librarian. As an accomplished copyist from the Netherlands, Mutsaers provided the expertise and commitment necessary to meet the increased demands put upon the Centre by both composers and public. The Centre now had the complement of staff originally advised by the League of Composers.

By mid-1962, Adaskin had begun work in his own area of highest priority — that of music education. His interest in this field had been piqued by the kind of material his own daughter brought home from her high school music class. He fully realized that Canadian music had to make inroads at the school music level in order to be appreciated by the public later on. Adaskin began with a "study course", printed and taped analyses of the three orchestral works recorded during Beaudet's tenure on the first CMC/Columbia disc: Murray Adaskin's *Serenade Concertante*, Jean Papineau-Couture's *Pièce Concertante No. 1* and Harry Somers' *Suite for Harp and Chamber Orchestra*. The analyses were paired with the records and sold as a set to boards of education, conservatories, university libraries and schools of music. However the paucity of Canadian music on record curtailed the future of this venture.

He then addressed the school music repertoire, landing a special grant of 10,000 dollars from the Canada Council and securing the co-operation of such men as Keith Bissell and C. Laughton Bird, supervisors of music for the Scarborough and North York Boards of Education respectively. Fifteen composers from across Canada were commissioned to work directly with high school groups and to write music especially for them. In November 1963, an intensive week-long seminar was held in

Toronto with composers working alongside teachers and students in the interpretation of challenging contemporary repertoire. Subsequently these composers — Clermont Pépin, Harry Somers, John Weinzweig, François Morel, to name a few — generated twenty compositions especially tailored to meet school music needs.

But John Adaskin never lived to hear those twenty works. After years of contending with a heart condition, he died suddenly on March 4, 1964 at the age of fifty-five. His colleagues still speak of him with affection: "an energetic, imaginative man of humour" (John Weinzweig) and "a real spokesman" (John Beckwith). The John Adaskin Memorial Fund was set up under the trusteeship of Arnold Walter, John Weinzweig and Louis Applebaum, all members of the Centre's Board. As an endowment fund, this materialized as the John Adaskin Project, devoted to the area of his greatest concern — the introduction and nurturing of Canadian repertoire in school music programs.

The Board of the Music Centre began to search for a possible successor. Such a person was not easy to find as the job was now constituted. Some practical ability was certainly necessary, but new challenges loomed with the increasing number of composers and clients. The future incumbent would have to possess both imagination and flexibility. A name was mentioned by a number of people, among them Ogretta McNeill, Boyd Neel and William St. Clair Low, and a consensus began to develop. The name was Keith MacMillan, elder son of Sir Ernest, the current president of the CMC Board. Reportedly surprised at the suggestion, Sir Ernest agreed to speak to Keith about any interest he might have in applying for the position. The next step was an interview with the Board, the object of which was, presumably, to determine that this man was not just the boss's son but the best person for the job. However, MacMillan with his twelve years of experience producing music programs for CBC Radio, his formation of a private record label "Hallmark Recordings" and his general background of musical immersion in his father's household was in fact the right man at the right time.

Keith MacMillan's thirteen years as Executive Secretary (and later General Manager) of the Canadian Music Centre were the most turbulent in its history. While the outside economy went from boom to bust, the Centre's income remained steadily at the poverty line. Amid constrained resources came an enormous growth of activity. More and more composers sought the convenience of the Centre's services. More and more performers in Canada and abroad became curious about Canadian music. Manuscript scores continued to be produced, catalogued, lent-out, returned and stored. Gradually the staff was increased from three members in 1964 to seven in 1972, with additional part-timers in each case. In 1965, the workroom produced 24,054 pages of new music. By 1972 that same workroom yielded 109,551 pages, an increase of 455 per cent. In 1965, the Centre lent out a total of 1,478 scores. Seven years later, the number was 7,068, up 478 per cent. MacMillan took his Toronto staff through two re-locations during his tenure, as premises kept getting overcrowded — from 559 Avenue Road to 33 Edward Street to 1263 Bay Street. He precipitated the status of "associate composer" to delineate clearly which composers the Centre would actually serve. He pursued a computerized system for cataloguing holdings and issuing reference sources. This steady expansion culminated in a profound restructuring of the Canadian Music Centre with the establishment of regional offices in Montreal (1973), Vancouver (1977), Calgary (1980) and Toronto (1983).

When MacMillan first arrived at the Centre, he was determined to raise the organization's profile. (This has also been the vow of every subsequent director.) Even with its increased activity, there was still widespread uncertainty in the Canadian musical community about the Centre's actual purpose and function. And the general public was not aware of it at all. MacMillan immediately issued a concise brochure, describing the Centre's nature and services in lucid but succinct terms. It

also displayed his photograph along with his musical credentials and a personal invitation to visit the Centre. MacMillan's hunch was that the Centre would profit from having a more personalized focus, an identification with a single, easily-approachable person. To this end, he gradually became one of Canada's best-known cultural administrators, speaking at countless conferences, panel discussions, luncheons, dinners, universities, school boards, libraries and so on. One of his close colleagues over the years, Ronald Napier, Manager of Concert Music at PRO Canada and himself a CMC Board member from 1966 to 1975, called MacMillan "a rugged individualist" for his distinct brand of wit — sharply-voiced opinions about most things under the sun, but always mixed with a dash of wry humour.

MacMillan and his pungency found full rein in the various periodicals he fostered during his time at the Centre. Believing that the cause of Canadian music would be advanced by an increase in flow of information, he began issuing a *Newsletter/Bulletin de Nouvelles* on a monthly basis, starting in September 1964. In a chatty, highly-personalized style, MacMillan relayed the latest Centre activities to his readers and gradually built a free subscription list of 2,200 people (1,923 English, 277 French) at an annual cost of around 6,500 dollars. Publication was suspended with the December 1965 issue — the immense workload was more than the already overstrained CMC resources could bear. But determined to continue this priority, MacMillan launched a new, more formal periodical, *Musicanada*, in May 1967. Also bilingual, this magazine went through twenty-nine editions until mid-1970. At that point, the Board made a decision to discontinue *Musicanada* in favour of commissioning substantial reference literature on Canadian music and composers. This initiative resulted in several notable achievements: first, the handbook *Contemporary Canadian Composers*, co-edited by MacMillan and John Beckwith and published by Oxford University Press in 1975 — a biographical, analytical and semi-critical dictionary of 144 Canadian composers; and a series of monographs on the most prominent creative individuals on the Canadian music scene. The first, *Harry Somers* by Brian Cherney, was published by the University of Toronto Press in 1975 during MacMillan's time at the Centre. *R. Murray Schafer* by Stephen Adams and *Barbara Pentland* by Sheila Eastman and Timothy J. McGee were issued in 1983, also by the University of Toronto Press.

One of the major Centre endeavours during MacMillan's tenure was participation in the Canadian Centennial. Back in 1964, John Adaskin had proposed several projects to the Centennial Commission, including a large commissioning program. In 1965, the CMC was awarded a Centennial grant for commissions. It handled all the contractual details and produced all the scores and parts for 44 resulting works as well as for many other compositions that year. A complete list of all works written for the Centennial year was published in a special edition of *Musicanada* in December 1967.

Once the Centennial and its enormous activity had passed, MacMillan concentrated for several years on the arduous task of foreign promotion. In addition to the usual appearances at the annual meetings of the International Music Information Centres and the International Association of Music Libraries, MacMillan went to Argentina to address the Interamerican Music Education Conference and to Cannes, France for the "MIDEM Classique", the annual convention of commercial record producers — both trips in 1970. However the Centre lacked the resources both in money and in number of persons to sustain an ambitious international foray. Gradually the concerns of decentralization within Canada took over, and it was in this area that Keith MacMillan made his most significant contribution.

Since its inception, the Centre had been under constant pressure to live up to its national mandate. During the early years, the most critical area of representation was Quebec, particularly the city of Montreal. With a sizeable contingent of League composers and a large talent pool of performers in that city, the Toronto-based Centre

was hard-pressed to meet the demand. By the late 1960s it was clear to MacMillan and the Board that a major decision lay ahead – to begin a decentralization process by setting up regional offices to serve users in other locations.

There was initial opposition to this process from a number of Toronto composers. They feared that each regional office would serve and promote only those composers from that particular region, neglecting people from other parts of the country. The result would be a country of "regional" composers with few if any having a national identity. Criticism also pointed out the inevitable proliferation of bureaucracy to manage such offices, the increase in overhead expenses and the redundancy of effort and resources. This group recommended instead that the Toronto office expand its field operations to better serve the country coast-to-coast.

In short, the Canadian Music Centre was facing the traditional Canadian dilemma of geography. And the traditional Canadian answer in most cases has been decentralization. In spite of the opposition, this was the course the Board chose. The first regional office was set up in Montreal in 1973. Funding came on an equal basis, half federal (the Canada Council) and half provincial/municipal (the Ministère des affaires culturelles du Québec and the Arts Council of Metropolitan Montreal). Pianist and university lecturer Louise Laplante was appointed Associate Executive Secretary (Secrétaire général adjoint) and she promptly led an energetic campaign to establish the Montreal office in the musical life of the city. An almost exact duplicate of the Toronto library was assembled, scores were lent out and sold, and Radio Canada International (formerly the International Service of the CBC) discs were sold at the office by arrangement with RCI. A collection of pamphlets entitled "Compositeurs au Québec" was produced, discussing such figures as André Prévost, Serge Garant and Bruce Mather. By 1977 Laplante had edited *Compositeurs canadiens contemporains* (les Presses de l'Université du Québec), an updated French-language edition of *Canadian Contemporary Composers*. And in 1974, the efforts of the distinguished Centre Board member Paul Baby to establish the Montreal office were recognized with the institution of the Prix Paul Baby, awarded on an annual basis to the best analysis written on a Quebec work.

MacMillan, Baby (later president of the CMC Board 1977-1981) and John Peter Lee Roberts (president of the Board 1971-1973, Director General 1977-1981) were the architects of the decentralization. Baby, a retired businessman and amateur musician from a distinguished Montreal family, played a particularly crucial role in the Montreal set-up, delicately guiding the course between the self-determination of a regional office and its adherence to principles and budget laid out by a central national office. It was decided that the Associate Executive Secretary would report directly to the Executive Secretary in Toronto, but that she would have a "Regional Council" to guide and advise her on Quebec matters. This pattern prevailed in future regional structures, and throughout 1975, a Board committee wrestled with the by-laws to assure, as Keith MacMillan wrote, "appropriate regional representation and degree of regional autonomy on the one hand, and the maintenance of an orderly integration of overall CMC organization and activity on the other." In early 1976 it was established that Keith MacMillan would now be called General Manager and Louise Laplante, Regional Director (directrice régionale).

The Montreal Centre's activity increased rapidly and it soon outgrew its original space on Boulevard Saint-Joseph. In 1978, new offices were settled on rue Berri, near the heart of Montreal's Metro system. And upon the 10th anniversary of CMC-Montreal in 1983, expansion again necessitated a move, this time to a renovated building at 430 rue Saint-Pierre in Old Montreal. Louise Laplante left the Centre in February 1981 to become General Director of the Orchestre des jeunes du Québec, and Mireille Gagné was named as her successor.

Although the other regional Centres were set up after Keith MacMillan's

departure, much of the preparation was done during his tenure. Once again the Toronto workshop turned out thousands of duplicate scores for the two impending libraries in Vancouver and Calgary, and on November 2, 1977, the British Columbia Regional Branch opened its doors at its present location, 2007 West 4th Avenue. Christine Callon, a librarian and music specialist, was the original Regional Director who launched the venture, and when she left a year later, she was succeeded by Colin Miles. As in Montreal, funding was split between national and regional sources: fifty per cent from the Canada Council and the rest from the British Columbia Cultural Fund, the City of Vancouver, the Vancouver Foundation and the Thea and Leon Koerner Foundation. And like Montreal, a Regional Council was set up, under the chairmanship of University of British Columbia professor Allen Clingman, a man who had been instrumental in the formation of the Vancouver office. Over the subsequent years, CMC-Vancouver has become a vital source in the city's musical community, making Canadian scores available to West Coast performers and issuing its bi-monthly newsletter, *Centregamme*, which details happenings in Canadian music.

In Alberta, a new organization emerged in September 1977 which greatly assisted the establishment of a Prairie Regional Branch in Calgary. The Alberta Composers' Association under the leadership of Richard Johnston gathered support from the University of Calgary and Alberta Culture, and on February 22, 1980, the Prairie office opened in the University of Calgary's Library Tower. The university supplied the space, furnishings and equipment, while provincial funding came from a newly-created fund, the Alberta Foundation for the Canadian Music Centre. However, at the federal level matters were problematic. The Canada Council was unable to commit fifty per cent of the funding as it had in past regional offices, and chose instead to award a "global" grant to the national Toronto office, placing the onus upon the national Board to determine overall priorities for the distribution of its funds. A Prairie Regional Council was established, including members from Manitoba, Saskatchewan and Alberta. Christine (Callon) Purvis put the new office on its feet (as she had done in Vancouver several years previously) but then once again left after a year. Clare D. Richman took up responsibility as Regional Director in August 1981 and proceeded to conduct, along with the Alberta Composers' Association, the Alberta Composers' Commissioning Program. This project, carried out with funds from Alberta Culture plus the Alberta Foundation for the CMC, has yielded fourteen works to date. The Prairie office has also distributed a regular newsletter, *Prairie Sounds*, guided a music education program called "Composers in the School" and continued to circulate scores and information.

Some regional concerns that a national office should more properly be located in Ottawa rather than Toronto have been squashed by the majority of the members of the Board who feel that the main office must be immediately accessible to a large number of performers and must be located in a centre of major artistic activity. The Ontario composers' worry that the efforts of the Toronto office were being spread too thin resulted in the establishment of an Ontario Regional Council in June 1979 and the appointment of an Ontario Regional Director, David A. Julien, on January 1, 1983. With a newsletter, *Centre Notes*, and communications with the more remote areas in the province, this regional office has already extended CMC service in central Canada. It also allows the Executive Director to concentrate upon the national mandate and clearly separates the national and Ontario responsibilities.

The unavailability of increased federal funding and similar difficulties at the provincial level raise questions about further decentralization in the near future. Repeated requests from such interested parties as the Atlantic Canadian Composers' Association have met with the reminder that substantial financial resources must be made available at the regional level. At this time, discussions are continuing

regarding the possible development of a formal Centre presence based around the collection of Canadian scores in the library at Mount Allison University in Sackville, New Brunswick.

When Keith MacMillan left the Centre in the spring of 1977 to become Chairman of the Music Department at the University of Ottawa, there was a logical successor. He was John Peter Lee Roberts, a member of the CMC Board of Directors since 1964, President of that Board throughout 1971-1973 and currently special advisor on music and arts development at the CBC. Roberts had been with the CBC since 1955 and had been a major supporter of Canadian music on the airwaves. This commitment had been particularly significant during his years as Head of Radio Music, Variety and Broadcast Recordings (1971-1975). Upon his appointment as General Manager (later changed to Director General in April 1978), Roberts resigned from the CMC Board as expected, but retained his recently-elected title of President of the International Music Council as a condition of his acceptance. While unquestionably a singular honour for both Canadian music and the Centre, this dual role placed an unusually heavy burden on him for two years with double responsibility and extensive travel. However his international perspective shaped his initiatives within the Centre and his careful, deliberative approach set the foundations for a number of important ongoing Centre projects.

From his Board experience, Roberts was acutely aware of the sensitivities of guiding the Centre into the 1980s – the political balancing-act that in many ways represented Canadian society in microcosm. The CMC could show no favouritism in its every-day services and promotion of any one composer or any one sector of the country. Equilibrium had to be preserved between the two founding cultures, French and English; geographical considerations had always to be taken into account, avoiding Toronto-centricity and heeding the far-flung regions; and then there were the two performing rights organizations, who split almost evenly the number of "concert" composers spread across the country. Within a month of Roberts' joining the Centre, the Vancouver regional office was opened, joining the now well-established CMC-Montreal. By the arrival of the Canadian Music Centre's 20th anniversary in 1979, the national structure had been changed, buffeted, tested and fine-tuned. It was beginning to come of age. John Beckwith devised a special celebratory concert along with Roberts and Robert Aitken of New Music Concerts in Toronto. On the evening of October 2, 1979, a regular NMC subscription audience in Walter Hall at the University of Toronto was treated to a multi-media event, complete with visuals and the music of twenty-six of Canada's composers. The souvenir program written by Beckwith presented a chronicle of the Centre's history, year by year highlighting the major musical events since 1959.

From the outset of his term, John Roberts faced dire monetary constraints. Realizing that the CMC would have to make "more room at the inn" for the many talented young composers emerging, he campaigned for increased public funding. Performers were now drawing more than their fair share of the pot, he insisted. It was time for the funding agencies to acknowledge a higher priority for the creators in the country – and to back that priority with more money. Since the arts councils, particularly the Canada Council, were unable to manoeuvre around their own underfunding, Roberts and the Centre spent a considerable amount of energy lobbying for more arts funding in general. He, Paul Baby as President of the Board and J. Eric Ford as Vice-President met with the federal Minister of Communications Francis Fox for an hour in March 1981 to discuss the Centre and the critical state of its finances. At the same time, Roberts prepared a massive submission to the Federal Cultural Policy Review Committee (Applebaum-Hébert) in which he again deplored the relative neglect of the composer by the government funding bodies.

But like many arts administrators of the time, he knew that the Centre would

have to turn to the private sector if it wished to expand its activities. However the nature of the Centre's work was not conducive to corporate funding which demands visibility for its investment. The operations of the Centre — the services to composers and public — were intrinsically low-profile and unglamorous, no matter how vital. Projects, however, were another matter, and if funded properly they could take some of the strain off the Centre's basic operational resources. Roberts was the first manager to venture substantially into this area. And he moved in several directions. The first was something he called "Operation Canadian Folksong". He felt that folksong as a basis for serious composition was an angle generally unexplored by Canadian composers. And while he managed to secure most of the funding from public sources — the Canada Council for scores by Paul Crawford and Alain Gagnon, and the Ontario Arts Council for ones by Harry Freedman and Mieczyslaw Kolinski — he attracted money from the Samuel and Saidye Bronfman Family Foundation in Montreal for works to be written by Clifford Ford and Benjamin McPeck. It was a beginning.

Next Roberts addressed the notable lack of Canadian orchestral pops music. After Ben McPeck was elected Chairman of the newly-established Ontario Regional Council in June 1979, he approached Roberts about developing a plan to commission and house at the Centre a repertoire of light orchestral works, music based on popular Canadian songs and folksongs. Together McPeck and Roberts gained the support of Imperial Oil which agreed to provide two years' funding. When McPeck died in January 1980, the project was named after him (the Imperial Oil McPeck Pops Library). By April 1983, twenty-six titles were in the library with more to be added. The gamut ran from an arrangement of Moe Koffman's *Swinging Shepherd Blues* by Rick Wilkins to the *Happy Gang Medley* by Lucio Agostini.

But John Roberts' major accomplishment, where he truly married public and private resources, was in the area of recordings — the Centrediscs project. The idea was uppermost in his own mind, as it had been with each of his predecessors. Wherever he went in the world, composers were known through their recordings. If a composer were not recorded, the international music community assumed he was lowly-regarded by his own country. Not a strong starting position. And for conductors, performers and artistic directors everywhere, the score was not sufficient. They had to hear the music.

Through his first years at the Centre, Roberts campaigned for the Canada Council to restore its previously suspended recording fund. He asked for a sum of one million dollars to be attributed to the Centre over a four-year period. Realizing that the Council could not possibly deliver, he advanced on several other fronts at the same time. He found Alberta Culture and the Ontario Arts Council open to suggestion. He obtained an agreement from Robert Sunter, Head of Radio Music at the CBC for the Corporation to provide complete technical services for the recording project, up to the completion of each edited master tape. He landed private money, notably from the Laidlaw Foundation, but also modest start-up funds from the Ivey Foundation and a personal contribution from Floyd Chalmers himself. Once the Canada Council reinstated its recording fund and awarded the Centre enough money to proceed with six discs, the Centre acquired a commercial recording licence and set up an Artist and Repertoire Committee to select the components of each disc. The Canadian Music Centre Distribution Service was established and each of the Centre's branches obtained a vendor's permit for the CMCDs. By early 1981, Centrediscs and the Distribution Service were in business.

John Roberts left the Centre in June 1981 to take the position of Special Advisor to the Chairman (John Meisel) of the Canadian Radio-Television and Telecommunications Commission (CRTC). John A. Miller, who had held positions as Director of Marketing for the Stratford Festival and General Manager of Stratford Summer Music,

was chosen to take the helm. His title was later changed from Director General to Executive Director. A dynamic administrator, he came with many personal connections in the arts, politics and business, and these have served him well.

Miller's top priority lay with broadening the Centre's funding base. Although supported by eleven different government funding agencies at the national, provincial and municipal levels, the Centre could not reasonably expect major increases from this sector. (When Miller arrived, approximately one-third of the Centre's funding came from the Canada Council, around twenty per cent from the provinces where the Centre offices were located, six per cent from the municipalities involved and around forty-two per cent from earned revenue and the private sector.) Miller envisioned expansion down the private route and began by amplifying some projects initiated by Roberts. Imperial Oil was encouraged to continue its support of the McPeck Pops Library, and twelve new arrangements were projected for 1984. With the continuing support of the Laidlaw Foundation, Miller then carried out a jacket design strategy, vital to the successful marketing of Centrediscs; he continued to encourage the production of records (a total of twelve discs had been released by the end of 1983) and pursued an aggressive promotion campaign (projected earnings on Centrediscs and other Canadian record sales were around 70,000 dollars for the year 1983). Miller considers Centrediscs "the most important project undertaken by the Centre in the last decade, if not for all time". And he is probably right, considering the ready access the public now has to this music, the "plastic calling card" status (as one critic put it) belonging to the composers represented and the subsequent encouragement for performers to add these works to their repertoires. Miller is now looking ahead to a change from vinyl to compact disc once CD players become widespread among consumers.

Miller has been singularly successful in attracting new corporate and foundation backing. An early venture was a series of thirteen radio shows under the title *Concerts Canada*, which he voiced and produced with the support of the private Toronto radio station CHFI-FM and Ampex Canada Incorporated. These programmes featured Canadian music in a popular presentation style, designed for broadcast on Canada's private radio stations coast-to-coast. Also by the end of 1983, a raft of private funders was assembled for various enterprises celebrating the 25th anniversary of the Centre in 1984 — of which the present volume is one. The Samuel and Saidye Bronfman Family Foundation of Montreal was instrumental in delivering the pages you now read. And Suncor Incorporated has underwritten a new type of Centre reference book — an *Almanac of Canadian Music* possibly to be issued on an annual basis, listing scores admitted to the Centre, major performances and premieres and other significant events pertaining to Canadian music, all during a given year. (Interestingly enough, this development harks back to one of the terms of reference originally put forward to the Canada Council by the Canadian Music Council in 1958, suggesting such an annual publication.)

Continuing with privately-funded anniversary celebrations, a special concert of five world premieres, commissioned through the auspices of the Canada Council and the Toronto International Festival, was held on June 25, 1984 at Roy Thomson Hall in Toronto with funding coming from the International Festival itself. Four of these brand new works by Robert Aitken, Michael Conway Baker, Srul Irving Glick, André Prévost and Michel Longtin were recorded and released as a two-album anniversary set on the Centrediscs label. Northern Telecom was the underwriter for these recordings. Similarly, Imperial Oil has announced its sponsorship of a series of wall posters to be created by the Centre. These posters will illustrate many different aspects of music in Canada. Gradually the privately-funded project system has taken hold at the Centre, leaving public money to cover operations costs exclusively.

Those operations and the image of the Centre were also of great concern to Miller.

In an effort to publicize the importance of the holdings on a wider scale, he focussed his promotional initiatives beyond the music community to the fields of the arts in general and business. Inside the Centre, the computerized cataloguing system originally instated in the early 1970s was now viewed as slow and inflexible. Miller arranged for a comprehensive study by Barrie Burns, Director of the Cataloguing Branch at the National Library of Canada, which recommended specific computerized systems as well as strategies for their implementation that would link up the Centre with other major libraries across the continent.

And by the late 1970s, the Toronto premises at 1263 Bay Street were imposing severe limitations on the Centre's activities. John Roberts frequently complained in his annual reports that on many occasions there were not even enough chairs to seat all the visitors coming and going throughout each day. The boardroom also functioned as the library, and this doubling caused massive inconvenience. More troubling was the potential physical danger to a precious repository of original manuscripts as well as an irreplaceable archive of recordings and reference materials. In 1979 there was a major fire in the furniture store underneath the Centre, and Henry Mutsaers recalled that only solid wooden floors comprised of laminated beams saved the library from serious fire and water damage. In addition, the building afforded no humidity control, and the extraordinary weight of the holdings was beginning to test the basic structure.

In 1981, Miller initiated proceedings for the Centre to purchase an historical four-storey mansion located at 20 St. Joseph Street in the heart of downtown Toronto. With substantial financial input from the Federal Department of Communications, the Ontario Ministry of Citizenship and Culture and an anonymous donor, the deal was closed on April 13, 1982, and the architectural firm of Moriyama and Teshima was engaged for the necessary renovation. The opening took place on June 24, 1984. The building is called *Chalmers House/Maison Chalmers* after the noted philanthropists Floyd and Jean Chalmers. Miller believes that this new home symbolizes a permanence and a new era of maturity for Canadian music and for the Canadian Music Centre.

COMPOSER AND LIBRARY SERVICES

Throughout the past twenty-five years, the Centre has existed to serve the composer in direct, tangible ways. And by all accounts, it has done the job well. To quote John Weinzweig: "The Centre is my agent. First of all, when I want a copy of a piece of music, I get marvelous service at the Centre. I also get a very good copy and good binding. When I need some advice on notation, I can just ask Henry (Mutsaers). And it doesn't cost me anything — that's a pretty big deal. If I get a letter from Europe or the United States or any place in Canada saying, 'I'd like a copy of a work of yours,' I can refer that person to the Music Centre. I don't have to mail out the stuff myself. The Centre handles all the orchestral rentals of my unpublished works, and for that I'm glad to share the revenue with it. I get better service from the Centre than I get from any of my publishers."

When the Centre first opened in 1959, all Canadian works adhering to the "serious" (or "classical" or "concert") vein were admitted to its library in order to beef up the performing repertoire as quickly as possible. However, as the years passed and the budget lagged behind demand and inflation, the notion of selectivity (which had been implicit from the start) began to be exercised. The Board believed the Centre would have to confine its services to "career composers", men and women who had clearly demonstrated commitment and achievement. In 1965, the Board recommended that an "Associate" status be accorded those composers whom the Centre would serve. Others, such as students and individuals less well-developed in their craft, would have less priority and would be charged a modest amount for

services. As these people progressed in their art, they could apply for admission. Their scores would be evaluated by a national selection committee in Toronto. Strictly speaking, only the Board would have final say on who was admitted to Associate status. Since the League of Composers already had established this principle for acceptance, League members would automatically enter the Centre. This procedure held until the League membership began to expand rapidly in the late 1970s and the Centre chose to be master of its own house and vigorously control access to its services. In April 1982, the Board passed a constitutional by-law decreeing that in future all composers who sought Associate status, including League members, would have to pass the Centre's Selection Committee. Further amendments issued at a later date determined that the committee members' identities be disclosed and the application process be more clearly defined.

At time of writing, 212 composers were Associates of the Centre. For these men and women the services are numerous: recopying of a new score (if necessary), duplicating and binding to form a performing edition, preparation of parts and shipping to the location of first performance. After the premiere, the Centre collects the performing materials and holds copies of the score in each of its four regional libraries. The composer receives a complimentary copy of the score. And as updated reference books are issued listing the holdings, Associates' music is always included. Their music is also eligible for inclusion on Centrediscs. However the Centre does draw the line at financing the copying of commissioned works (the commissioning body is to supply the funds) and the production costs connected with large-scale choral and operatic works (to be borne by the producer). Occasionally through a special fund, extra projects are taken on, such as the recopying of an older work to make it easier to perform. Unlike a publisher, the Centre does not acquire copyright when a score is produced — the copyright remains with the composer. However the Centre will rent out orchestral parts and will pass on fifty per cent of the revenue to the composer. Workrooms exist at only two locations, Toronto and Montreal. Between them, these two centres provide each other and the offices in Vancouver and Calgary with a copy of each new score.

As far as the public is concerned, a request by letter or a visit to an office of the Centre can result in a free loan of numerous scores with no unreasonable time limit — an extraordinary service in itself. From time to time, the Centre will send out polite reminders, but if the recipient is still working with the score, he may retain it. Several hundreds of copies of scores are in circulation at any given time. And if a score is out and is desperately needed, another copy can be quickly reproduced from the original, always kept in reserve. The same service is available for chamber music parts and no rental is charged. The Centre also makes an effort to ascertain the number of performances a work has received by asking the borrower to provide such information upon return of the scores. Since many borrowers do not oblige, such a survey is difficult. However, premiere performances are assiduously noted.

Visitors to any of the Centre's offices can also listen to a wide range of discs and tape recordings of Canadian repertoire. In Toronto, the discs represent a large collection of records no longer available, as well as tapes provided through private means (often the composer) or by the CBC or (most frequently) recorded off-air from CBC broadcasts. Since the tapes' status is often delicate, they cannot be removed from the Centre. The Montreal office also has a complete collection and the libraries in Vancouver and Calgary are building steadily.

As a promotional venture, the Centre will sometimes send scores to conductors or other performers unsolicited and free of charge. An instance of this took place in 1979 when additional project funds from the Ontario Arts Council and Alberta Culture allowed for orchestral compositions by seventeen composers from those two

provinces (Freedman's *Klee Wyck* and Fleming's *Ballet Introduction*, to name two) to be sent out for perusal; the initiative was well received and resulted in a number of performances of the works involved. As a general rule, scores are available for sale at cost to users, and over the past few years, there has been a rising tendency to buy rather than borrow. The Centre also sells a wide range of manuscript paper and transparencies to all comers at cost.

The Centre maintains an information file on each Associate composer, as well as documentation on the major events and issues concerning Canadian music over the years. All in all, the holdings represent a vast national resource: over 7,000 scores (ninety-five per cent unpublished), over 100 discs, 1800 audio tapes and a myriad of other unique reference materials. Not surprisingly, the library is frequently full of high school and university students, often arriving in whole classes with their teacher. Everything to do with Canadian music is at their fingertips.

RECORDS AND RECORDING

Each Executive Director of the CMC has realized the importance of records for promoting Canadian music, but record production has proven elusive to establish and maintain. Centrediscs caps a number of abortive attempts, but hopefully will survive economic peril.

As recounted earlier, Jean-Marie Beaudet led the Centre into a co-production with Columbia Records as early as 1960. This resulted in two long-playing discs: orchestral music by Adaskin, Papineau-Couture and Somers, with the CBC Symphony Orchestra conducted by Walter Susskind, and string quartets by Pentland, Pépin, Vallerand and Weinzwieg, with a quartet of Toronto musicians led by Albert Pratz. A third record projected for this series never materialized, and the co-production deal faded away.

In early 1964, John Adaskin with board members William St. Clair Low and Louis Applebaum brought the Centre in as administrator of a venture to be funded jointly by the Canadian Association of Broadcasters (CAB) and CAPAC, and to be promoted and distributed by three major record companies: RCA, Capitol and Columbia. Five records emerged over the next two years. The first three concentrated on "light" music. *Music in the Round* and *Souvenir de Québec* (both RCA) featured the Howard Cable Concert Band doing works by Weinzwieg, Applebaum, Gayfer, Decelles and Cable himself. The third in the series, *Action with Agostini*, (Capitol) represented what today would be called "crossover", with music by Hyslop, Camilleri, Surdin and Agostini himself, to mention a few. The remaining two discs in the group were devoted to more substantial fare. Both were symphonic and involved considerable cost. *Scored for Ballet* (Columbia) contained ballet music by Applebaum, Fleming, Mercure, Surdin and Weinzwieg, played by the Toronto Philharmonic Orchestra and directed by Walter Susskind. And the final disc presented two concertos — Morawetz' *Piano Concerto No. 1* with Anton Kuerti and Matton's *Concerto for Two Pianos and Orchestra* with Victor Bouchard and Renée Morisset. The Toronto Symphony was conducted by Susskind (Capitol). By the end of 1965, the project ground to a halt. The Centre, the CAB and CAPAC were all disappointed with the record companies' efforts at promotion and distribution. Even though the project principally represented CAPAC composers, its demise was regrettable. For no further recordings materialized from the Centre before the advent of Centrediscs in 1981.

As Centrediscs is constituted, the Centre maintains artist and repertoire control through a committee of individuals knowledgeable in Canadian music and the recording business. While the CMC is to some extent reliant upon the CBC for the quality of the master tape, the remaining post-production procedures are in Centre hands. The independently incorporated CMC Distribution Service then oversees the

marketing and distribution in close consultation with the Centre. Private funding organizations (particularly the Laidlaw Foundation) support the packaging and post-production costs. However, talent money is mainly secured through the Canada Council's recording fund which has been the object of increased general competition. Therefore such support cannot be thoroughly relied upon indefinitely. And due to the Council's ceiling of 20,000 dollars per project, Centrediscs can rarely undertake the recording of works involving large forces.

Nevertheless, twelve high-quality discs featuring exclusively Canadian artists and repertoire have been released to date, with several more forecast for the near future. Most are digitally recorded. They have been widely and highly reviewed throughout North America and in the imminent future, a campaign will be launched abroad. The challenge will be to maintain the project despite constantly shifting economic foundations.

THE JOHN ADASKIN PROJECT

John Adaskin, the Executive Secretary of the CMC from 1961 to 1964, has always been associated with his main cause, the need for Canadian music to be taught in schools. After his death, various efforts to carry forward his initiatives finally coalesced in 1973 when the CMC joined forces with the Canadian Music Educators' Association. Patricia Shand, the Director of the Project, has since published *Canadian Music: A Selective Guidelist for Teachers* (1978), dealing specifically with published materials. (A French edition was issued in 1982). Currently Shand is compiling Phase Two which treats unpublished literature. Phase Three promotes the commissioning of suitable music for school performance.

The Project is funded through the proceeds of the John Adaskin Memorial Fund, which since 1979 has been administered by the Ontario Arts Council.

THE BOARD

The Board of Directors of the Canadian Music Centre has expanded from its original coterie of eight members to a current seventeen: five people from each of the provinces of Ontario and Quebec with at least two being Associate composers in both cases: three members from British Columbia, one of whom must be an Associate; three from the Prairie provinces, one an Associate; and one member from the Atlantic provinces. As previously mentioned, the first Boards were closely connected with the prime instigator of the Centre, the Canadian Music Council. In fact with the Boards of the early 1960s, fully one-half the members had to be nominees of the Music Council, by the terms of the founding charter. The Music Council also formally applied to the various funding bodies for subventions each year on the Centre's behalf. After Keith MacMillan was appointed as Executive Secretary in 1964, an emancipation process began. MacMillan profoundly irritated his father Sir Ernest, who was President of the Board, when he took it upon himself as the chief executive officer to file for the Centre's annual grants. Gradually the Music Council's representation on the Board was whittled down and when Keith MacMillan left in 1977, the connection had been completely severed.

The Presidents over the years have played an extremely influential role in the success of the organization, especially with the challenges of policy-making and fund-raising in difficult times. The following have served in this capacity:

Sir Ernest MacMillan	1959-1970
Arnold Walter	1959, 1970-1971
John Peter Lee Roberts	1971-1973
Jean Papineau-Couture	1973-1974
Keith W. Bissell	1974-1977
Paul Baby	1977-1981
J. Eric Ford	1981-1984
Allan G. Bell	1984-

With money tightening up in the late 1970s, the board began to restrict its travel. And so in April 1978, an Executive Committee was formed to meet more frequently and make decisions. Currently the members of this committee are the President, the Vice-President, the Treasurer and one member each from Ontario, Quebec, B.C., the Prairies and the Atlantic provinces.

The four Regional Councils function under the authority of the national Board. Each may suggest and direct policies and activities which relate only to its region, and each may also make recommendations, as necessary, to the national Board. All staff throughout the system are responsible to the Executive Director who in turn reports directly to the national Board of Directors.

FUNDING

There is no question that the Canadian Music Centre owes its existence to the Canada Council. From the very first grant which launched the Centre in 1959, the Council has been the financial cornerstone of the institution. As the years have passed, other public bodies have added their support: the Ontario Ministry of Citizenship and Culture, the Ontario Arts Council, the Ministère des affaires culturelles du Québec, the British Columbia Cultural Fund, Alberta Culture, the Alberta Foundation for the Canadian Music Centre, the University of Calgary and the Arts Councils of the City of Toronto, Metro Toronto, Montreal and Vancouver.

The two performing rights societies have also been instrumental in maintaining the Centre over the years. CAPAC backed the venture from the start, and P.R.O. Canada (formerly BMI Canada Ltd) joined in 1965. By the extent of their ongoing support, these two organizations have acknowledged the importance of the Centre in the absence of a vital publishing industry in the country.

In addition, various project grants from the arts councils have assisted such initiatives as the Alberta Composers' Commissioning Program and the study scores mentioned earlier.

And, as previously discussed, assistance has frequently been sought and received from foundations and corporations in order to realize such enterprises as Centrediscs, the McPeck Pops Library and the 25th anniversary celebrations.

Looking to the future, the challenges for the Centre will be to maintain the confidence of its sustaining funders while acquiring new sources of revenue in both the public and private sectors – revenue which will ensure resources and flexibility in the coming years.

THE TRADITION AND THE FUTURE

Throughout its twenty-five year history, the Canadian Music Centre has played an integral role in the musical life of the country. It has provided a meeting place for such groups as the Canadian Music Council, the Canadian Music Educators' Association, the National Youth Orchestra and committees of the Canada Council. It has compiled manuscript scores for all manner of juries, from the CBC National Competition for Young Composers to the International Society for Contemporary Music. It has administered prizes, and supplied logistical support for such extravaganzas as *Musicanada*, the 1977 festival of Canadian music in London and Paris. All this on top of the regular day-to-day production, circulation and maintenance of manuscript scores.

Undoubtedly the Board and the Executive Directors over the years are of the utmost importance in the running of such an organization. Like ministers of a government department, their role is to set priorities, policies and directions. And like ministers, from time to time they change. Equally critical therefore to the success of the Centre has been the "civil service", those highly-qualified and extremely dedicated staff who carry out the continuity of daily operations. Three people who merit

special attention in this regard are Norma Dickson, Henry Mutsaers and Maria Kiors.

Dickson and Mutsaers were hired by John Adaskin during the Centre's formative years. Dickson's original functions ranged everywhere, from book-keeping to cataloguing music to answering the telephone. As the Centre grew and staff increased, she became office manager and took on a wide spectrum of responsibilities, regularly working late into the evening. Her humour, resilience and indefatigability drew amazement from all who knew her. She formally retired in 1980 but continued to work on Centre projects for some months after.

Mutsaers was also one of the chief participants in the CMC's growth and success. On his shoulders lay the direct service to the composers and all that entailed – overseeing copying (as a master copyist himself), production of scores, relaying of materials to performances, presiding over cataloguing of the holdings and countless other responsibilities. Composers of all ages and stages have relied upon Mutsaers for most of their careers for advice on notation and lay-out as well as that most important role – getting the score and parts to the performer on time. He will be sorely missed when he retires in 1984. The Canadian League of Composers showed its appreciation to both Henry Mutsaers and Norma Dickson by presenting them with the Canada Music Citation in 1979.

Maria Kiors first joined the Centre as a part-time typist in late 1966 and soon joined the permanent staff. As the personal secretary to the Executive Director and his predecessors, Kiors with her gentle manner and painstaking devotion has contributed mightily to the Centre's smooth running.

As the Canadian Music Centre looks ahead to the future, it builds on a past that has established its reputation as the top institution of its kind in the world. But despite the glow of international success, its leadership cannot afford to be complacent. New demands continue to appear and new directions continue to beckon. Now that many regions are being served directly, the Centre must develop a truly national perspective. The cause of Canadian music has by no means been won. And the resources will never match the mandate. However the past twenty-five years' achievement indicates that in its future, the Canadian Music Centre will indeed succeed.