THE EARLY YEARS OF THE CANADIAN LEAGUE OF COMPOSERS

by

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B.C.S., Redeemer College, 1996

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES

School of Music

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

August, 1999

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Date **August 19, 1999**
ABSTRACT

The Canadian League of Composers was founded in 1951 by young modernist composers who were frustrated with the musical conservatism of Canadian musical life. While it was its original intention to be inclusive of all styles of music, the League initially showed a bias towards modernist styles in both its membership policies and concert programming. Nonetheless, the all-Canadian concerts which the CLC sponsored exhibit a wide variety of musical idioms, offering us a rare glimpse into the wealth of compositional talent found in Canada at the time. These concerts also acted as an important historical precedent for the programming of Canadian works, and can be connected to the upsurge of new-music groups in the 1960s and 70s. Other influential activities include planning for the Canadian Music Centre and hosting an International Conference of Composers. With these various successes achieved, the focus of the League's activities shifted in the 1960s from concert-giving to lobbying--an activity by which they continue to this day to promote Canadian music in its own country.
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I would like to gratefully acknowledge the help of several people without whom I could not have finished this project. I owe a great debt to Helmut Kallman, the League’s archivist, who carefully collected archival material on behalf of the League. My thanks to Mitchell Kitz, the Canadian League of Composers’ administrative co-ordinator, who granted me access to the archival scrapbooks in the Toronto head office, and to Maureen Nevins at the National Library of Canada, Music Division, who provided me with copies of other League archival materials. Likewise, the staff at the Canadian Music Centre’s Toronto and Vancouver offices were always friendly and helpful, and their unique resources proved invaluable to me.

I would like to offer a special note of thanks to the five founding League members who agreed to communicate with me by phone or letter: Murray Adaskin, Louis Applebaum, John Beckwith, Harry Freedman, and Andrew Twa. It was a humbling experience to hear first-hand accounts of these events in Canadian music history, and my research was greatly enriched by their stories. I hope that this project will do justice to the legacy which they have helped to build in Canadian music.

Finally, I would like to thank my parents for their continual encouragement and love.
The early decades of the twentieth century saw the birth of many composers’ groups in Europe and the United States. Committed to modernist styles, the composers in these organizations found themselves alienated from the mainstream musical community. They sought strength and identity by joining with artists of similar interests. Among the first such organizations were Les Six (c. 1917-22), Schoenberg’s Verein für musikalische Privataufführungen (1918-21), and Varèse and Salzedo’s International Composers’ Guild (1921-27). In Canada, a group of contemporary composers responded to similar pressures and formed the Canadian League of Composers (CLC). The League, however, was not established until 1951, a time by which the first composers’ organizations had already long disbanded. This late date is an indication of how long it took for new music to cut inroads into Canada—a situation which the composers in the League sought to improve.

This thesis will focus on the League’s first decade (1951-1960), an important time during which the organization had to decide crucial questions of mission and membership. In these first years, the CLC also sponsored a series of concerts which featured works by members. These concerts gave composers exposure and set a precedent for programming Canadian repertoire. They offer a unique insight
into the kind of music which Canadian composers were writing in the 1950s and the type of music the CLC tried to promote.

My paper will begin with a discussion of the historical context in which the League arose, particularly the spirit of rebuilding evident during Canada's postwar years, and the musical conservatism in cities such as Toronto. The vision which the founding members—the young, so-called "radical" composers in Toronto—had for the League will be outlined. Despite its original intentions to be inclusive, the CLC in fact favoured new, contemporary musical styles over traditional ones. I will describe how this prejudice is evident both in the areas of membership and concert programming. A survey of the League programmes will be followed by an account of the changes which the group underwent in the early 1960s as they focussed less on concert-giving and more on lobbying. Finally, an assessment of the importance of the CLC in setting precedent for the performance of Canadian contemporary repertoire will be discussed.

_Historical Context for the Inauguration of the CLC_

Canada was a changing nation after World War II. Success in contributing to the war effort and a thriving economy instilled a national pride and optimism which inspired Canadians to look ahead to the future, planning and working to build a prosperous nation. In fact, the period between 1945 and 1960 was a time of "unparalleled economic growth and prosperity" in which employment and the gross
national product rose continually.\(^1\) No longer struggling for survival in an agrarian economy, Canadians now had the freedom to indulge in a rising consumerism, as evident in the rampant purchasing of suburban homes, cars, televisions, indoor plumbing and kitchen gadgets.\(^2\)

Having the luxury of being able to consider aspects of life other than immediate subsistence, Canadians began evaluating the quality of life in their country. The Liberal government launched a Postwar Reconstruction Project which was to evaluate various aspects of Canadian life. For the areas of culture and education, a Royal Commission on National Development in the Arts, Letters and Sciences was established under the direction of Governor-General Vincent Massey. Released in 1951, the "Massey Report" painted a bleak picture of the arts and scholarship in Canada. Such an assessment was not surprising, considering the nation's youth, the years of depression and war which had just passed, and the enduring pioneer mentality which saw art and education as superfluities. In keeping with the rebuilding, progressive spirit of the times, the Report gave many suggestions for improvement. The most influential suggestion was the institution of an arts and letters funding organization, which was realized much later in 1957 with the establishment of the Canada Council—an organization that has had a huge


impact on the development of the arts and education in Canada.³

The government was not the only force working toward improving the state of culture in Canada. In postwar years, artists and intellectuals, particularly immigrants whose expectations for cultural life were higher than those of Canadian pioneers, joined together to further their own causes.⁴ The formation of the Stratford Festival (1953), the National Ballet Guild of Canada (1951), Les Grands Ballets Canadiens (1952), the Canadian Music Library Association (1956), the Festival Singers of Canada (1954), and the Painters Eleven (1953) are a few of the many examples of groups who helped to raise the standard of cultural life in their country without government support.⁵

Like the other arts at this time, music was struggling to find a place in Canadian society. When the government began its inquiry into postwar reconstruction, no national musical organization existed to report on the state of music in Canada. As Clifford Ford has commented, "perhaps no other example can better describe the lack of national cohesiveness in the Canadian musical


⁵After the formation of the Canada Council, many of these organizations did begin to receive federal funding.
Whereas many promising foundations for musical life had been laid—church music, organization of local symphonic, choral, and chamber groups, university departments, a fledgling music industry—Canada's musical life still suffered from amateurism, conservatism, and lack of direction.

This adolescent stage of Canada's musical life was felt keenly by composers. Having audiences find time and money to support music was difficult enough; having them support Canadian music was harder still, especially works in modern styles. John Beckwith describes the attitude towards Canadian works in the 1950s: "For most of our hearers 'Canadian' and 'contemporary' were synonymous terms, both tending to be pejorative."

The programming of local symphonies was, not surprisingly, conservative. The only "modern" music which entered the concert halls of Toronto, Montreal and Vancouver consisted of such turn-of-the-century composers as Debussy, Ravel and Sibelius. At a concert in Toronto in 1946 a work by Sibelius was introduced with a

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8 John Weinzweig, "Meeting John Weinzweig," interview by Florence Hayes, *Variations* 5 (1978): 36. "People don't realize, in view of what's happened, what the sound world was like then. The modern repertoire consisted of Debussy, Ravel . . . Sibelius . . . . Musicians looked at me [and my music] as if I were out of my head!"
speech "in which the audience was urged to approach it open-mindedly and in a spirit of tolerance for the new and experimental." In a 1942 article, John Weinzweig, a founding member of the League, complained about this traditional programming:

The concert-hall has become a museum where the so-called "classics" are perpetuated to the exclusion of contemporary music by a dictatorial patronage that plays upon the economic instability of the symphony orchestra. When a new work appears on the programme it is labelled as a 'novelty'. . . . Must contemporary music await the excavations of some future musical archeologist?10

The situation was no different in Canadian universities. Students at the University of Toronto, for example, had no opportunity to learn about current compositional trends. The faculty consisted of Leo Smith, Healey Willan, and Sir Ernest MacMillan (Dean), all of whom were British immigrants steeped in a nineteenth-century English tradition and uninterested in modernist styles. John Beckwith, who was a student in the Faculty of Music, describes the conservative climate at the University of Toronto at this time:

Taking a bachelor's degree in music at Toronto in the 1930s and 1940s was as thoroughly English an experience as could be found anywhere in Canadian university life of the period. Thursdays you went in threes and fours to Healey Willan, who blew pipe smoke at you, told you witty anecdotes about English notables of the turn of the century, and called you "old man." Mondays you went in similar small convoys to Leo Smith, who stroked his white pencil-line moustache,


caressed the piano keys, and called you "dear boy...." But I found a bewildering gap between their programs and priorities and music as I was experiencing it as a young performer and aspiring composer.11

There were others who felt that the music offered at the University and concert halls in Toronto was disconnected from the progressive music they were experiencing abroad and learning to write themselves. Many of these composers were students of John Weinzweig, who had recently returned from studying at the Eastman School of Music with Bernard Rogers. At Eastman, Weinzweig had been exposed to the music of Stravinsky, Schoenberg and Berg. Returning home, he became the first Canadian composer to incorporate elements of serialism in his works and to teach twentieth-century techniques. To his disappointment, his music and that of his students remained largely unknown. There was no place in Canada's young musical life for these composers, and they remained neglected by both the public and their conservative peers.

This lack of recognition was most noticeable within the Canadian musical community, where the work of the younger, modernist composers was not only neglected but also criticized. Leading musical figures such as Willan were not quiet about their distaste for contemporary trends, which they found "unbeautiful," and "uncouth."12 The young modernists became alienated from the conservative


12Healey Willan, "Documentary," compiled by Godfrey Ridout, Anthology of Canadian Music: Healey Willan (Radio Canada International, 1982). "I find so much music written today is unbeautiful, and it sounds to me uncouth. . . . And I must
establishment, which called them "the Weinzweig gang,"\textsuperscript{13} and even "ultra radicals."\textsuperscript{14} Healey Willan, again, made no secret of his attitude towards musical modernism:

Not long ago I read the statement of a modernist that modern composers do not write for the ear alone. That I can well believe. Too often it is noisome, shows a complete disregard for form—and constant use of root progression. Of course, if you tear anything up by the roots it is bound to die!\textsuperscript{15}

With a similar lack of respect, the younger modernist composers, particularly the circle of composers centred around Weinzweig, dismissed the work of their musical elders as ultra-conservative and hopelessly outdated. They went so far as to completely disregard all the composers who had come before them, and to consider themselves as Canada’s first “real” generation of composers. Barbara Pentland, in particular, had little respect for the older generation:

We are actually the first generation of Canadian composers. Before our time music development was largely in the hands of imported English organists, who however sound academically, had no creative contribution to make of any general value. . . . There is still far too little creativity in the music turned out compared to the output of music ‘born fifty years too late.’\textsuperscript{16}

With an almost revolutionary attitude, Pentland and her colleagues believed it frankly confess that it bores me very much, because it all sounds so very much alike.”

\textsuperscript{13}Harry Freedman, phone interview, 3 February, 1999.

\textsuperscript{14}Beckwith, “Music,” 149.

\textsuperscript{15}Healey Willan, as quoted in Beckwith, “Music,” 144.

\textsuperscript{16}Barbara Pentland, ibid.
was their task to save Canada from its entrenched conservatism and to facilitate their country's musical "coming of age." 17 Rejecting their national elders, they instead sought guidance abroad from contemporary European and American teachers. Upon returning home, they continued to compose and promote new music, believing that contemporary styles should have a place in Canadian culture.

Reflecting years later on the misunderstanding and lack of respect between the younger contemporaries and their conservative teachers, Beckwith describes the Canadian League of Composers as being "born out of generational confrontation." 18 Certainly there were also other factors at work: the lack of recognition for Canadian composers (old or new), the difficulties of being published or having works performed, and the need for solidarity and identity among composers. Prompted by the postwar atmosphere of rebuilding, the young "radical" Toronto composers came together for all these reasons. But unlike some of their fellow artists, who also built organizations in an effort to improve the cultural climate

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17 This view of the development of music in Canada, which disregarded the music of the early pioneers as well as early-twentieth-century leaders such as Willan, was widely accepted for many decades. As late as 1976 George Proctor wrote, "Canadian music came of age in the post-World War II period." ("Neo-Classicism and Neo-Romanticism in Canadian Music," Studies in Music from the University of Western Ontario 1 (1976): 15.) See also Andrée Desautels, who writes "in a country where all is present and future, the rising generation is of surpassing importance." ("The History of Canadian Composition 1610-1967," in Aspects of Music in Canada, Arnold Walter, ed. (Toronto: University of Toronto Press, 1969), 141.)

of Canada, these composers were also motivated by a frustration with the older musical generation.

On the evening of 3 February 1951, Weinzweig and two of his students, Harry Somers and Samuel Dolin, decided that they would try to change the plight of Canadian composers by themselves. Weinzweig recalls:

We talked about the problems of composing in Canada. [Somers and Dolin], too, were experiencing the sense of isolation in a career that held out little hope of publication and recording, the high cost of reproducing extended works and the unlikely prospect of their performance. Our shared feelings of frustration led us to the conclusion that collective action by composers themselves was the only way to improve conditions for composers.19

Soon after that night, five other Toronto composers, Harry Freedman, Murray Adaskin, Phil Nimmons, Andrew Twa, and Louis Applebaum were invited to be part of the venture. The Canadian League of Composers was born.

In the first weeks and months, the founding members had to make decisions concerning identity and mission. The most critical question was whether the group would be defined by style and be exclusive, or whether it would be open to all composers. Most of the founding members, students of Weinzweig, were writing music in new styles. Should they focus on promoting this kind of music? Weinzweig recalls debating the question on that first evening:

What kind of an organization [would the League be?] Would it be one to embrace all the styles? After all, we were dedicated to the new

sound—led by Stravinsky, Schoenberg, and Bartók. Or, should it be an organization with a very select group of people whose aesthetic idea was a common one, like 'Les Six' in France?²⁰

Despite an allegiance to modernist music, the founders understood that as a small group they would continue to be isolated if they remained exclusive, and that the lack of contemporary styles in Canada was secondary to a larger problem: the neglect of general recognition for composers. Realizing this, the composers of the League decided to come together "as brothers," and commit themselves to stylistic and regional inclusiveness.²¹

The group's willingness to accept composers writing in a variety of styles (as well as composers from all areas of Canada) is reflected in the objectives listed in the League's constitution, which are free of any mention of specific styles or regions:

(a) to provide an organization and facilities by means of which Canadian composers may advance their joint and several interests;

(b) to promote the composition and playing of creative music;

(c) to stimulate the interest of the people of Canada in the work of their composers.²²

Inclusiveness was also emphasized in the League's concert programmes, which


²¹George A. Proctor, Canadian Music of the Twentieth Century (Toronto: University of Toronto Press, 1980), 51. "Like the members of the Group of Seven over 30 years before in Canadian art, the composers came together not for the purpose of achieving a uniform or national style, but rather as brothers...to proclaim a common cause."

²²CLC, Archival Scrapbooks, Canadian League of Composers Constitution, 1951, 1. See Appendix B for a copy of the complete constitution.
would often list the members' names alongside their home cities to show regional
diversity, and would describe the group with phrases such as, "Composers in
Ottawa, Vancouver, Saskatoon, Winnipeg, Quebec, Toronto and Montreal now hold
membership in the League. Similarly, all schools of musical thought are
represented." Clearly, pluralism was a point of pride.

_Grappling With Inclusiveness: The Question of Membership_

Despite the inclusiveness emphasized in both the League's publicity and
constitution, the founding members made many decisions in the area of
membership which demonstrated that the group was partial to composers who wrote
in the style of the "new sound." The constitutional guidelines on membership did
allow for exclusion of composers who did not meet “professional” standards, but in
many cases their rejections were based not on quality of works, but on style.

The most obvious example of this phenomenon is the extra-constitutional
policy passed at the 1953 Annual General Meeting which set an age limit for
membership. The Report to the Membership gives the following account of the
meeting:


26 This professional aim is articulated in the constitution by defining composer
as “a person normally resident in Canada, who has composed one or more major
works of music, and such work or works or one of them has been played in public by
a musician or musicians recognized in the musical profession” (Constitution, 1-2).
The Constitution also gives the Council (governing body of the CLC) “the right to
refuse membership to any person in their discretion” (Constitution, 2).
The following motion was also passed unanimously: that there be no lower age limit for League members, and that the upper age limit be set at sixty; present members on reaching sixty to become Honorary Life Members with full membership privileges but no vote and no right to hold office.27

This new policy ensured that older, presumably more conservative, composers could never play an active role in the group. Offering honorary memberships to those over sixty allowed the League to maintain some semblance of inclusiveness while effectively keeping all administrative power among the young composers who shared their aesthetic goals.28 Their motivations in creating an age limit for membership were not only aesthetic, but also political. As Beckwith has explained, these older, established composers were not only viewed as representing “non-progressive styles of writing” but also “powerful musical interests with which the League did not wish to be associated (or which it did not want to be taken over by -- ?!).”29

The first composers to actually receive this newly-conceived Honorary Membership status were Claude Champagne and Healey Willan, both inducted in 1955. According to Helmut Kallmann's account, the League did not give these token titles so much to “honour” Willan and Champagne, as to avoid appearing

27National Library of Canada (hereafter NLC), Canadian League of Composers fonds, MUS 84, Report to the Membership, June 1953, 2.

28It should be noted also that by the time the founding members had reached sixty this policy was no longer in effect.

exclusive. He recounts how Wilfrid Pelletier, a Canadian conductor, complained to the League after hearing that Claude Champagne's name did not appear on the programme of the League's first Montreal concert. When Pelletier learned that it was Champagne's age which kept him from being a member of the group, he was outraged. Kallmann explains, "as a gesture of reconciliation, both Champagne and Healey Willan, . . .were made honorary members" (emphasis mine).³⁰ Ironically, these older composers themselves did not feel particularly excluded. Healey Willan's lighthearted and British reply--"Old man, tell me, does this mean I have to write like you chaps now?"--shows both the gap which existed between him and the group and the absence of hard feelings.³¹

Unlike Willan and Champagne, there were other members of the older, conservative generation who were completely excluded from the group, such as Sir Ernest MacMillan, Arnold Walter, Leo Smith and Graham George. Composers could become a member of the League in one of two ways: having an application approved, or by accepting an invitation from the Council.³² No such invitation was extended to MacMillan, who was one of the most important musicians in Canada at the time. Walter and Smith, who both taught composition in Toronto and had in fact

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³²Constitution, 2.
taught some members of the group, were also never acknowledged by the League.\textsuperscript{33} George, who was Head of the music department of Queen's University and a working composer, was actually denied membership when he applied in 1960.\textsuperscript{34} It is hard to imagine that these men, all noted leaders in Canada’s musical establishment, would not have met the League’s “professional” standards.

In contrast to this exclusion of established musicians, the League was very quick to invite composers who were either young or who wrote in modernist styles. When the League first began, the founding members contacted other composers around the country to join in their venture. The minutes from the first meeting record that the composers whom they immediately made an effort to include were Kenneth Peacock, Eldon Rathbun, Alexander Brott, Jean Papineau-Couture, Godfrey Ridout, and Oscar Morowetz. These composers were by no means all radicals. Some were leaders of contemporary musical trends, such Brott and Papineau-Couture, but others wrote in conventional styles. Ridout, who was a devout student of Healey Willan, wrote in a style resembling Vaughan Williams, and Morawetz wrote in the style of the late-Romantics. But each of these composers were born after 1915, and were seen by the League as “contemporary,” in age, if not style. That the CLC’s bias was not only a stylistic one, but also generational, is especially clear in their

\textsuperscript{33}In fact, Smith passed away in 1952, leaving little time for the new group to acknowledge his work, had they even been inclined to do so.

\textsuperscript{34}NLC, Canadian League of Composer fonds, MUS 84, Minutes of the Executive Council, 17 November 1960 and 31 March 1961.
invitation to Ridout, who was just as conservative as Smith or Walter, but belonged to the younger generation and had no ties to the existing musical establishment.

In fact, among the forty-two composers that did make it into the League in the first decade, the most striking commonality is age. With the exception of the Honorary Members, Jean Coulthard, Sonia Eckhardt-Gramatté (who, as an immigrant composer was not seen as part of the older Canadian generation), and Harry Adaskin (who did not begin composing until later in his life) all the composers in the League were born after 1910. These statistics also show that the League’s bias was generational and not stylistic alone.

Despite these generational and stylistic biases, the early CLC was not an entirely exclusive group. The minutes of the Executive Council record only eight composers (other than George) whose applications for membership were actually denied, and in almost every case there is also a record of a long discussion on membership policy or an account of differing opinions, suggesting that these decisions were not made easily.35 Particularly, many of the discussions about membership centred around the definition of “professionalism,” and the distinction between experience and potential. With the exception of Graham George and Galt MacDermot, who later had an accomplished career writing Broadway music,

35NLC, Executive Minutes, 1951-1960. The minutes record that Mrs. Winifred Rees, Mary Elizabeth Covert, Mr. Lafortune, Douglas Major, Graham George, Charles Warren Hunt, Galt MacDermot, Mr. Spergel, and Alfred Kunz were all denied membership. Because the archives do not have a complete set of minutes it is not possible to know whether this list is complete.
including the composition of the score for Hair, none of the rejected composers went on to have a notable composition career. Because little is known about these musicians, it is difficult to determine on what basis and how fairly the League evaluated them, but the fact that there were over forty League members by the end of the first decade demonstrates that they included more often than they excluded.

The League was, in fact, quite open to a variety of composers. Certainly the type of group that evolved in the first decade was not nearly as selective as Schoenberg's Verein. While it encompassed only a narrow age range, and it did include a high percentage of progressive composers, the League still managed to represent a wide variety of styles. In fact, one member, Pierre Mercure, left the League because he felt it was too inclusive and that it should have kept a stricter allegiance to the avant garde. By the end of the 1950s, the 40 members in the League represented many regions from across Canada, and included idioms such as serialism, late-romantic chromaticism, impressionism, and the use of folk materials. (This style variety will be discussed at greater length in the next section.)

Deciding whether to characterize the League's attitude towards membership as exclusive or inclusive is difficult. Even those who were part of the League in that first decade cannot agree on what attitude guided their decisions in the 1950s. Their recollections show, perhaps more than an analysis of the membership list, that the desire to be inclusive and a bias towards new styles and the younger generation were both at play in the struggles surrounding the membership issue. In a letter written in January 1999, Applebaum focuses on the exclusivity of the group:
It is true that in the earliest days there was a strong tendency to exclude. In fact, I used to say that we had a League Against Willan and Arnold Walter, rather than a League for all. I was strongly in favour of the widest possible representation, finding strength and increased power thereby, but did not carry the day. We finally managed an "honorary" membership for these two which I don't think they particularly liked. . . . The membership eligibility was a contentious item from the beginning and for some years.36

On the other hand, Murray Adaskin, another founding member, remembers the atmosphere of the early years quite differently:

I do not recall that any of us acted in a way to exclude any composer because of age, his writing style or place of origin. I think this is best described to be true when the CLC invited Healey Willan to become an honorary member with no obligation, as regular members had, to pay dues and serve in organizational capacities. Healey Willan accepted this honour with a charming smile and jokingly asked, "Does this mean that I have to write music like you chaps do?" His reply and his membership were very telling. . . . I must again stress that the CLC was not formed to develop a style of music but so that each composer could write his own music using his own "voice" and to develop a system for publishing, promoting, distribution [sic] and performing the music that was written.37

A third perspective comes from Harry Freedman, who admits that the leaders in the League were mostly "concerned with being modern,"38 but argues that they were aware of this bias and were sincere in their efforts to work against their prejudice. He insists that the CLC was still "very successful" in being inclusive,

36Louis Applebaum, letter to the author, 25 January 1999, 1. While Applebaum implies that Walter received honorary status, it was in fact Champagne who received honorary membership with Willan. Walter was actually under the 60 year age limit.


38Freedman, interview.
"because the [membership] committee bent over backward, even if they despised [a certain composer's] style, to include. . . . The only qualification was mastery of craft."39 While it perhaps denies the ways in which the League did exclude, this final viewpoint may be the most accurate, as it takes account of both its prejudice and its desire to be inclusive.

_Diversity Within the "New Sound:" The League Concerts_

Banding together gave composers in the League a sense of solidarity, but it did not by itself create a place for the composer in Canadian culture, nor did it bring Canadian music to the Canadian public. In order to accomplish these goals, the League sponsored and organized concerts of their own music in cities across the nation. While the group did busy itself with other forms of promotion—beginning a small library of scores, providing scores when they were requested, publishing an anthology of Canadian piano music and a Catalogue of Canadian orchestral works, becoming a member of ISCM—the concerts had by far the biggest impact. Never before had the Canadian public been exposed, so consistently, to works of their own composers. And for composers, these concerts gave a welcome "outlet"40 for works that otherwise were not "acknowledged or played."41

39 Ibid.
41 Adaskin, letter, 2.
Realizing the importance of having Canadian music heard in Canada, the CLC initially made ambitious plans for its concerts. Already in the first season, with little money in the bank, the league composers planned to hire the Toronto Symphony Orchestra under Geoffrey Waddington to put on a concert of their own orchestral music in Massey Hall. In subsequent years the concerts were not always as grandiose as the TSO concert, but a two-concert series was offered in Toronto consistently until 1958. These series also sometimes included film nights, featuring music written for film.  

In addition to the concerts in Toronto, the League sponsored concerts in Montreal, Vancouver, Ottawa, Hamilton and Stratford.  

The executive committee soon realized that these lofty concert goals were too much for them to handle on top of membership applications, correspondence, and other projects. To keep the concerts going, two committees were organized in 1954: one in Toronto, and a more informal one in Montreal.  

These committees, made up of friends and family of League members and supporters of contemporary music, took care of organization, finances, and promotion—essentially everything but

42 See, for example, both the 1953-54 and 1954-55 seasons.

43 Of the 28 concerts sponsored by the League, half of them (14) took place in Toronto, where the group started, where the Head Office was, and where a large majority of the composers resided. Seven of the concerts took place in Montreal, also the home of a large percentage of the members.

44 The Toronto committee was known as the Canadian Music Associates (Ontario), while the Montreal committee was known simply as the “concert committee.” By 1959 the latter committee, headed by Papineau-Couture and his wife, had grown to become the Society of Canadian Music/Société de la musique canadienne (Quebec), or SMCQ, which took on its own non-League projects.
programming.

With the help of these ancillary organizations, the League was able, in the first decade alone, to put on twenty-eight concerts, five film music presentations, and one lecture and demonstration of tape music. Given the costs associated with orchestral performers and scores, most of the concerts were devoted to chamber music, although five of their concerts did involve orchestral ensembles. One hundred and fifty works were heard in CLC concerts, and some were repeated, giving a total of almost two hundred performances of Canadian works, many of which were premieres. Some of the highlights include an all-Weinzweig concert, an all-Kasemets concert, and the staging of two one-act operas (Somers' *The Fool*, and Blackburn's *Une Mesure de Silence*). Two events outside of Canada included a concert at the New York College of Music, and a performance of Pentland's *String Quartet No. 2* at the International Society for Contemporary Music's 1956 World Music Festival.

What kind of music was showcased in these programmes? Clifford Ford has written, “the best word to describe composition in Canada after World War Two is eclecticism.”45 The same could be said of the music in the League concerts. Finding trends within this post-war eclecticism is a tricky task. However, broad groupings of composers can be recognized, based mainly on generational and stylistic divisions. Given, as has been shown, that those in the CLC themselves

45Ford, 216.
often blurred stylistic and generational divisions, this type of categorization seems appropriate.\textsuperscript{46} Figure 1 breaks down CLC composers into categories of generation and style, and indicates the number of times he or she had a work performed on a League concert.\textsuperscript{47}

Because the League did not accept members over the age of 60, it makes sense that there is little representation from the older generation. Listed in this group are the only two Honorary Members, Champagne and Willan. While they have their differences--Willan's output is dominated by choral and organ music based on plainchant, and Champagne's style often incorporates folk materials and light, French textures, both of them employ a language which is more characteristic of the turn of the century than of the mid-twentieth century.

\textsuperscript{46}Both Ford and Beckwith (see "Music") have used generational categorization in analyzing composers' styles, and I have drawn, in part, on their categories, particularly Beckwith's use of "older," "middle," and "younger" generations.

\textsuperscript{47}This includes repeat performances of a work, so that, for example, John Weinzweig's \textit{Divertimento No.1}, which received three performances, is counted as three.
Figure 1. League composers, by generational and stylistic category, and the number of performances of their works in League concerts.

<table>
<thead>
<tr>
<th>OLDER GENERATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Champagne (1891)</td>
<td>3</td>
</tr>
<tr>
<td>Willan (1880)</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MIDDLE GENERATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary Leaders</td>
<td>46</td>
</tr>
<tr>
<td>Weinzweig (1913)*</td>
<td>24</td>
</tr>
<tr>
<td>Papineau-Couture (1916)</td>
<td>12</td>
</tr>
<tr>
<td>Brott (1915)</td>
<td>6</td>
</tr>
<tr>
<td>Pentland (1912)</td>
<td>4</td>
</tr>
<tr>
<td>当代领导者</td>
<td></td>
</tr>
<tr>
<td>Weinzweig (1913)*</td>
<td>24</td>
</tr>
<tr>
<td>Papineau-Couture (1916)</td>
<td>12</td>
</tr>
<tr>
<td>Brott (1915)</td>
<td>6</td>
</tr>
<tr>
<td>Pentland (1912)</td>
<td>4</td>
</tr>
<tr>
<td>Moderately Modernists</td>
<td>16</td>
</tr>
<tr>
<td>Coulthard (1908)</td>
<td>8</td>
</tr>
<tr>
<td>Vallerand (1915)</td>
<td>5</td>
</tr>
<tr>
<td>Archer (1913)</td>
<td>2</td>
</tr>
<tr>
<td>Turner (1920)</td>
<td>1</td>
</tr>
<tr>
<td>Duchow (1914)</td>
<td>0</td>
</tr>
<tr>
<td>Dela (1919)</td>
<td>0</td>
</tr>
</tbody>
</table>

| Immigrant Composers-Contemp.      | 13   |
| Kasemets (1919)                   | 9    |
| Anhalt (1919)                     | 3    |
| Joachim (1910)                    | 1    |
| Goldberg (1921)                   | 0    |
| Immigrant Composers-Moderate      | 9    |
| Morawetz (1917)                   | 5    |
| Kenins (1919)                     | 2    |
| Eckhardt-Gramatté (1899)          | 1    |
| Kaufmann (1907)                   | 1    |
| Fiala (1922)                      | 0    |

| Conservatives                    | 14   |
| Fleming (1921)                   | 7    |
| Blackburn (1914)                 | 5    |
| Ridout (1918)                    | 2    |
| Applebaum (1918)*                | 1    |
| Rathburn (1916)                  | 1    |

<table>
<thead>
<tr>
<th>YOUNGER GENERATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Toronto Contemporary (Students of Weinzweig)</td>
<td>69</td>
</tr>
<tr>
<td>Somers (1925)*</td>
<td>21</td>
</tr>
<tr>
<td>Beckwith (1927)</td>
<td>13</td>
</tr>
<tr>
<td>Adaskin (1906)*</td>
<td>10</td>
</tr>
<tr>
<td>Betts (1918)</td>
<td>8</td>
</tr>
<tr>
<td>Freedman (1922)*</td>
<td>6</td>
</tr>
<tr>
<td>Nimmons (1923)*</td>
<td>4</td>
</tr>
<tr>
<td>Dolin (1917)*</td>
<td>3</td>
</tr>
<tr>
<td>Twu (1919)*</td>
<td>2</td>
</tr>
<tr>
<td>McIntyre (1931)*</td>
<td>2</td>
</tr>
<tr>
<td>Montreal Contemporary</td>
<td>14</td>
</tr>
<tr>
<td>Morel (1926)</td>
<td>8</td>
</tr>
<tr>
<td>Mercure (1927)</td>
<td>4</td>
</tr>
<tr>
<td>Pépin (1926)</td>
<td>2</td>
</tr>
<tr>
<td>Charpentier (1925)</td>
<td>0</td>
</tr>
<tr>
<td>Folk Materials</td>
<td>4</td>
</tr>
<tr>
<td>Peacock (1922)</td>
<td>3</td>
</tr>
<tr>
<td>Jones (1922)</td>
<td>1</td>
</tr>
<tr>
<td>Maton (1920)</td>
<td>0</td>
</tr>
</tbody>
</table>

*Founding member of the League.  McIntyre was not actually a student of Weinzweig, but did study in Toronto.
Over half of the League composers fit into what has been labelled the "middle" generation, referring roughly to those born in the 1910s. This large contingent breaks down into different smaller categories: the contemporary leaders, the moderate modernists, immigrant composers, and the conservatives. Perhaps the most historically important of these groups is the contemporary leaders, so called because of their pioneering work in championing modern styles. These four composers (Weinzweig, Papineau-Couture, Pentland, Brott) did not have Canadian examples to follow in their pursuit of new music, and were the first to cut inroads for contemporary styles. The term "leader" is particularly appropriate for Weinzweig and Papineau-Couture, because of their influence as teachers and their extensive activity in the League. In fact, these two were the principal figures in the League in Toronto and Montreal, respectively.48 Pentland, who strongly advocated serialism and who taught for some years at the University of British Columbia, and Brott, who organized concerts in the Montreal area, also showed leadership in Canada's new music scene.

The moderate modernists include composers who incorporated less radical twentieth-century styles. They too were innovators in Canada, and their styles were modern for the Canada of the 1950s, but their brand of the "new sound" was more

48Weinzweig's leadership in the League is perhaps better-known, but Papineau-Couture's activities--chairing the Montreal concert committee, acting as League president while headquarters were in Montreal, and acting as Montreal representative for many years--were also significant.
moderate and less influential than that of the contemporary leaders. The best-known composers of this category are Coulthard, Archer, and Vallerand, whose works built upon the styles of such early twentieth-century composers as Vaughan Williams, Bartók, Hindemith, and Poulenc.

A separate category has been created for composers who emigrated to Canada after the war. This eclectic group brought European trends to Canada and broadened the spectrum of Canadian music. Like their native-born counterparts, they can be divided into contemporary and moderate sub-categories. The immigrant contemporary composers were typically involved in serialism and the avant-garde (e.g. Anhalt, Joachim49), whereas the moderates wrote in late-Romantic and highly chromatic styles (e.g. Morawetz, Eckhardt-Gramatté). Unlike their Canadian-born colleagues, they did not join the group because of generational conflict or out of a reaction to Canadian musical conservatism. Perhaps because their participation in the CLC was less passionate than that of the native composers, they often did not play leadership roles in the League. Many of them did, however, become influential teachers in Canada.

The last category in the middle generation has simply been called the conservatives. These composers' accessible styles, which were tonal and often employed folk-like melodies, set them apart from their modernist partners in the

49Kasemets was also heavily involved in the avant-garde movement in the 1960s, but in the fifties his works either used elements of serialism or drew on folk materials.
League. Such idioms lent themselves well to film. While many of the League composers wrote music for film, four composers from this category (Applebaum, Blackburn, Fleming, and Rathburn), had full-time positions working at the National Film Board of Canada. Finally, Ridout, who wrote in a Romantic style similar to that of his teacher, Willan, is also included. His music resembles turn-of-the-century music, prompting his comment: "I'm considered so old-fashioned that I'm almost an embarrassment!"\(^{50}\)

The younger generation in the League is made up of composers born roughly in the 1920s. They can be divided into three groups: a modernist circle in Toronto, a modernist circle in Montreal, and a collection of conservative composers who used folk materials. Many of the Toronto contemporaries were students of Weinzweig, under whose guidance they explored serial idioms. In fact, Weinzweig and a few of his students (Somers, Twa, Dolin, Betts, Freedman) were often referred to as the "Toronto twelve-tone school."\(^{51}\) They were, as Freedman commented, "concerned with being modern,"\(^{52}\) and as such, busied themselves with employing contemporary idioms, but none of them used the twelve-tone system consistently. In fact, some in this group were not at all interested in serialism. Adaskin, who did not begin

\(^{50}\)Godfrey Ridout, as quoted by Cynthia Dann-Beardsley, Liner notes, Godfrey Ridout: Orchestral Works, Toronto Symphony Orchestra, (CMC Centrediscs CMC-CD 3890, 1990), 2.


\(^{52}\)Freedman, interview.
studying composition until later in his life, and was older than the rest of the group, used a style which was bright and lyrical and often wrote melodies which were folk-like. The works of Beckwith, who was more of an eclectic, often explored the relationship between text and music, while Nimmons drew on jazz traditions.

The younger composers in Montreal did not gather around a figure like Weinzweig, but, like their Toronto colleagues, they were devoted to promoting new music. When the League started, this group was a loose assembly of musical modernists. They each worked separately supporting their own modernist idioms. Morel and Pépin developed serial styles, whereas Mercure flirted with improvisation and indeterminacy. Later, during the 1960s, they joined together to promote avant-garde styles in Quebec.

The final group among the younger generation includes composers whose ethnomusicological careers had put them in close contact with the folk traditions of Canada. Their works draw on existing folk melodies, or feature melodies modelled on a folk style. This is true especially for Peacock, whose compilations of Newfoundland Outport and Plains Indian folk tunes are well known, and Matton, who pursued Québécois and Acadian folkloric studies in Quebec city. Archaic counterpoint and forms are more typical features for Jones' music, but he does often employ folk melodies as well. These three composers are set apart by their use of folk sources and by the conservative styles in which they wrote.

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53 EMC, s.v. "Pierre Mercure," by Lyse Richer. In the 1950s Mercure also flirted with serialism and indeterminacy.
Using these different categories, what overall generalizations can be made about biases in the League concerts? It is immediately apparent that the many different styles within the League were not equally represented in programme content. Instead, those who wrote in contemporary styles were favoured. This becomes clear if the composer categories are put into three large stylistic groups—contemporary, moderate, and conservative (see Figure 2). The groups of composers who wrote in new or "radical" styles—contemporary leaders, Toronto contemporaries, Montreal contemporaries, and the immigrant composers—contemporary—make up seventy-five percent of the music in the League concerts. Admittedly, these composers, who number twenty-one of the forty-two composers in the League before 1960, make up a large portion of the membership, and so it should be expected that their works are prominent. Nonetheless, there is a significant imbalance between their representation in the membership (fifty percent) and their representation in the concerts (seventy-five percent), a disparity which can be attributed to the League's bias towards music of the "new sound."

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54 This type of survey of the concerts, admittedly, is limited. Each work, whether a symphony, cycle of songs, or opera, has been weighted equally, so that length and complexity of works is not taken into account.
Figure 2. League Composer Categories, in broad stylistic groups, with the percentage of performances of their works compared to their percentage of membership

<table>
<thead>
<tr>
<th>broad stylistic groups</th>
<th>number of performances (total: 190)</th>
<th>number of members (total: 42)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemporary (contemporary leaders, Toronto contemporary, immigrant-contemporary, Montreal contemporary)</td>
<td>142 (75%)</td>
<td>21 (50%)</td>
</tr>
<tr>
<td>Moderate (moderate modernists, immigrant-moderate)</td>
<td>25 (13%)</td>
<td>11 (26%)</td>
</tr>
<tr>
<td>Conservative (Older Generation, conservatives, folk)</td>
<td>23 (12%)</td>
<td>10 (23%)</td>
</tr>
</tbody>
</table>

Even within this modern block, there were biases. Perhaps the most striking trend is the emphasis on Weinzweig and his Toronto students. Weinzweig and one of his more prolific and successful students, Somers, had twenty-four and twenty-one performances of their works, respectively—much more than any other composer received. Other Toronto composers with a high number of performances include Beckwith (thirteen), Adaskin (ten) and Betts (eight). Together, these five composers represent forty percent of the music in League concerts. The performances of works by Weinzweig and all nine composers centred in Toronto (a quarter of the League membership) amount to almost fifty percent of the programming. There were only a few non-Toronto modernist composers with a lot of exposure on League concerts, such as Papineau-Couture (twelve performances), Morel (eight performances), and Kasemets (nine performances).
The emphasis on the Weinzweig circle can, in part, be explained by the fact that it was this group of composers who began the CLC, and as such, they had been members the longest, and played a large role in running the League and making programming choices. Admittedly, in the first years, their works would have been the only ones to choose from. Nonetheless, it seems that the CLC followed the age-old pattern of new-music groups: the key members received the most performances.

Although the CLC's bias towards the "new sound" is evident, composers writing in moderate or conservative styles were not completely shut out. On the contrary, their presence in the concerts could not be ignored. The moderate groups—the moderate modernists and the immigrant composers—made up a quarter (eleven members) of the League membership, but were only represented in thirteen percent of the music in the League concerts. Composers of this group who still managed to have a recognizable presence in the concerts include Coulthard, (eight performances), and Morawetz (five performances).

The various conservative groups—the Honorary Members, the conservatives, and the folk composers—made up the last quarter (ten members) of the League membership, but were only represented in twelve percent of the music in the League concerts. Of the conservatives, the composers who were most frequently played were Fleming (seven performances) and Blackburn (five performances). Most notably, Blackburn's opera, Une Mesure de Silence, which was billed with another one-act opera by Somers, received a performance in both Toronto and
Montreal.

The above overview points out biases, but it does little to shed light on the diversity of styles heard in these concerts. To gain a more detailed understanding of the concerts' diverse contents, what follows is a survey of the styles and compositional elements found in these League works. The most prominent stylistic trend among League works was neo-classicism. In fact, neo-classicism, according to George Proctor, "served as the main stylistic force behind Canadian music between 1940 and 1960." A quick glance at the programmes reveals a large number of works with titles which recall classical genres. Suites, Concerti, Sonatas, Serenades, and Divertimenti make up more than a quarter of the works. Adaskin, Pentland and Somers, in particular, show an interest in neo-classic models. Baroque textures are found in Somers' Choral and Fugue, Passacaglia and Fugue, and two sections from 12 by 12, which all feature fugal writing. Likewise, Papineau-Couture's Mouvement perpétuel, and Aria pour violon seul display Baroque counterpoint alongside non-tonal harmonies.

Whereas the League may have been associated with serialism, few of the works were actually written in a strictly serial style. Among these works, many blended older genres and serial techniques, as Schoenberg had done in his Piano Suite. The works of Pentland, the excerpts from Somers' 12 by 12 (Fugues for

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56 It was particularly the group in Toronto, known as the "Toronto twelve-tone school," who gave the League its serialist reputation.
Piano), his *Passacaglia and Fugue* for orchestra, and Anhalt’s *Sonata for Violin and Piano* are among the few examples of thoroughly serial works. It was more common for League composers to use only elements of serialism. In his *Sonata* (1941) and *Divertimento No. 1*, Weinzeige draws the melodic and motivic material from a row, but the accompaniment is largely tonal. Other composers who applied elements of serialism in their works were Vallerand, for example, his *Quatuor à cordes no. 1* and *Quatre mélodies sur des poèmes de Saint-Denys Garneau*, and Freedman, for example his *Five Pieces for String Quartet*.

The majority of composers were not interested in serialism, and instead employed a wide variety of approaches to tonality. Late-Romantic chromaticism is evident in the works of Eckhardt-Gramatté and Morawetz, as well as the supposed “Toronto twelve-tone” composers Twa (*Serenade for Clarinet and Strings*) and Dolin (*Serenade for Strings*). Twa and Dolin’s *Serenades*, while they contain sections of dissonance and tonal ambiguity, are basically tonal and come out of the Romantic tradition. Lighter, Debussy-inspired textures and polytonality are found in the works of Coulthard and Papineau-Couture, which often present the melody and accompaniment in contrasting tonalities. (See Coulthard’s *Music on a Quiet Song*, *Piano Etudes*, and Papineau-Couture’s *Suite* and the second movement of the *Concerto Grosso pour orchestre de chambre*).

Some League composers mixed tonal and non-tonal elements. Both Beckwith and Vallerand juxtaposed tonal folk-like melodies with abrasive atonal passages. In Beckwith’s *Novelette* the tonal section is framed by dissonant,
percussive outer movements, and in Vallerand's *Sonata (1950)*, cluster chords are used for contrast. A variety of different historical styles can be found in Somers' opera, *The Fool*, where the tonally wandering *Sprechstimme* is occasionally interrupted by allusions to older idioms. Stylistic contrast is also apparent in Morel's Gershwinesque *Deux études de sonorité*, and in the works of Nimmons, which combine concert music with jazz idioms.

While admittedly in the minority, there were also League works whose treatment of harmony was traditional and accessible. Often these works followed a nineteenth-century model, such as the lush orchestral songs *Cantiones Mysticae No. 1* by Ridout, and *Song of Contemplation* by Brott. At other times a cinematic, nostalgic affect was employed, as in Rathburn's *Images of Childhood* and Fleming's *Shadow on the Prairie*. Folk materials provided a tonal base for Peacock's *Three Idioms* and Kaufmann's *Madras Express*, both of which draw on Indian sources. Similarly, Champagne uses a popular Brazilian tune for his *Quadrilha Brasileira* and four different English folk tunes are incorporated in Kasemet's *Carmina Britannica* for chorus.

Given the amount of diversity among the compositions programmed in League concerts, it would be difficult to argue for a specific Canadian style. While the League was founded to promote Canadian composers alone, no nationalistic style was ever enforced, nor developed. However, Canadian content did manage to make a significant appearance, most obviously in works which incorporate Canadian texts. Beckwith, who went on to make a career out of using North American
materials, wrote the *Great Lakes Suite*, a piece for soprano and baritone and chamber ensemble. This was the first of many collaborations with fellow Canadian James Reaney. Mercure’s *Cantata Pour une Joie* used a text written by his friend and colleague Gabriel Charpentier,\(^57\) whereas Weinzweig’s choral work *To the Lands Over Yonder* incorporates an Inuit text. Exploring a more historical Canadian topic, the libretto for Blackburn’s opera *Une Mesure de Silence*, which was written by Marthe Blackburn, depicts a Montreal family living in the period 1908-13. There are also examples of instrumental works which embrace Canadian themes, such as Somers’ *North Country*, Fleming’s ballet suite *Shadow on the Prairie*, and Champagne’s *Suite canadienne* which draws on Canadian folk tunes.

Despite the great diversity evident in this group of works, Canadian audiences heard this music only as “modern.” The League was criticized by the press as being “unabashedly modern,”\(^58\) and too narrow in their non-traditionalism, “as if to avoid sounding like Healey Willan were itself a virtue.”\(^59\) While these League works may have been conservative by international standards, to Canadians, the composers in the League, in the words of Murray Adaskin, “were

\(^{57}\)Charpentier, who was a composer in his own right, later became a member of the League  


considered the avant-garde of [their] time”. On the other hand, many felt, as the League did, that new music “should be given a hearing,” and as a result the League concerts were regularly well-attended.

Those who did attend League concerts did not, however, always understand the music which was offered up to them. One reviewer, in evaluating Weinzweig’s *Divertimento No. 2*, wrote “I’m afraid the humour described in the program notes for [this work] was much too subtle for a lay listener. . . . I was convinced that this music would be ideal as . . . background for a film—perhaps one of the National Film Board’s mental health series.” Nonetheless, this same reviewer gave a sympathetic account of the concert, calling the music “distinguished,” while lauding the efforts of the CLC. His reaction—misunderstanding accompanied by a respect and tolerance for what those in the know called “progressive”—was typical of many League concert reviews. While the concerts may not have made new-music lovers out of the average Canadian, the combination of audience tolerance and League self-promotion ensured that Canadian new music would finally have a voice in Canada. It was a humble but significant and influential beginning.

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60 Adaskin, letter, 2.


By the 1960s, the League had already accomplished many of its goals, especially in the area of sponsoring concerts. Because of their efforts, Canadian music had gained a higher profile in the nation’s musical life. Moreover, Canadian works were beginning to be programmed in non-League concerts, particularly those sponsored by recently-formed new-music societies. The CBC was also active in commissioning and airing Canadian works. With this growing outside support, the members of the League felt as though they could be “relieved of their concert-giving mission.”

This increased exposure and sense of group solidarity allowed composers in the League to at last feel that they had a place in Canadian culture. However, League composers were beginning to feel validated not only in their own country, but also within the international musical community. This recognition was largely achieved when the League organized and hosted the International Conference of Composers in Stratford, Ontario in August 1960. By attracting the international spotlight, the League was able to put itself and Canada on the map, giving them a further sense of arrival.

The Conference was largely the brainchild of Louis Applebaum, who felt that members would benefit from international dialogue. He believed that the League was capable of hosting such an event, but admitted that “a project of the size of the
proposed conference seemed overly ambitious to even this eager organization."\(^6^4\)

Applebaum was also concerned that Canada would not be taken seriously by the larger musical community, writing: "Nothing like it had ever taken place in Canada before. . . . Would other countries seriously consider it?"\(^6^5\)

Taking a leap of faith, the CLC, with Applebaum as the proposed conference director, was able to enlist the support and cooperation of the Canada Council, the Stratford Festival, the CBC, CAPAC, BMI Canada Ltd., ASCAP, the American Federation of Musicians of the United States and Canada, and the International Music Council. Various musical societies from around the world were contacted and asked to send delegates to the conference. Meanwhile, plans were underway for concerts and discussion sessions.

Contrary to Applebaum's fears, the international community did take Canada and the League seriously. Thirty-three composers from twenty different countries attended the conference, as well as twenty-two Canadian composers. Included in the impressive list of composer-delegates were Luciano Berio, Henri Dutilleux, Karl-Birger Blomdahl, Henk Badings, Edgard Varèse, Ernst Krenek, Gunther Schuller, George Rochberg, Roy Harris, Otto Luening and Vladimir Ussachevsky. The week of the conference (7-14 August) included five concerts and eight discussion sessions.


\(^6^5\)Ibid.
sessions, focusing on such topics as the composer and the public, the composer and performer, training of composers, and new trends in serialism, aleatoric music, and electronic music.

During the conference, Canadian composers were "scheduled, criticized, and accepted on the same terms and by the same standards applied to . . . the renowned guests." This equal status was especially evident in the five concerts during the conference, in which League composers' works were performed by capable Canadian musicians. Four of the five concerts contained Canadian works. All told, six of the thirty works performed were Canadian, making Canada the most highly represented country on the programmes. Papineau-Couture, Joachim, Ridout, Weinzweig, Anhalt and Freedman were the League composers featured. Having Canadian works successfully programmed alongside such leading figures as Berio, Varèse, Cage, and Messiaen bolstered Canada's musical image and confirmed its place in the international musical community. This confirmation was especially important for Canadians themselves, for whom this conference gave, in the words of Applebaum, "a self-respect that is vital and hard to come by."  

In reviewing the conference, critics often expressed an unexpected pleasure at both the success of the conference and the quality of the Canadian works. The American critic Alfred Frankenstein had the following to say about the conference:

\[\text{\textsuperscript{66}}\text{Louis Applebaum, "Foreword," in Beckwith, Modern Composer, ix.}\]

\[\text{\textsuperscript{67}}\text{Ibid.}\]
The composers I especially liked number exactly 13. Of these, . . . four (Joachim, Anhalt, Freedman and Weinzweig) were Canadian. . . . In 30 years' activity as music critic for U.S. newspapers, the only Canadian composer I had ever heard of was Healey Willan, whose choral works are often performed in the U.S. That there was a Canadian League of Composers was completely news to me when I was invited to the Stratford festival, and that these composers practise all manner of styles and media was an even more striking revelation.68

Frankenstein goes on to praise Canada's "excellent," "elegant," and "rewarding" performing musicians, and concludes,

In short, what this festival did was put Canada on the map. . . . I have no doubt but that Canadian orchestral and chamber music will figure more and more prominently on international programmes and Canadian music take its proper place in the international scheme of things. It is obviously past high time for such a development.69

George Rochberg echoes Frankenstein's praise in his review of the conference in *Musical Quarterly*, lauding both individual Canadian works and the conference as a whole. He gives special mention to works by Anhalt and Weinzweig, placing Anhalt's *Composition No. 3* (which he heard not at a conference concert but in a private setting) above similar works by Maderna, Badings, Cage and Berio, and describing Weinzweig's *Wine of Peace* as "vivid."70 Impressed both with the event and Canadian music, Rochberg too concluded that "[Canada has] moved from the provincial periphery to the centre of international musical activity--no small

68 Alfred Frankenstein, as quoted in Beckwith, *Modern Composer*, 170.
69 Ibid.
Having established a solid reputation both at home and abroad, the League changed focus from concert-giving to other forms of promotion. Most notably, the League began to work as a lobbying group, representing composers to politicians and arts organizations. Because of the CLC's efforts, throughout the following decades, protection was sought for the rights of composers in the areas of broadcasting, recording, publishing, performing organizations, education, copyright and income. When, in 1981, the government again examined the state of culture in Canada with the Federal Cultural Review Committee (much like the Massey Review of thirty years earlier), the League submitted a brief which examined each of the above-listed areas. Similarly, recommendations for the Royal Commission on Broadcasting, the CBC, the Canadian Radio-Television and Telecommunications Commission, SOCAN, Arts Councils, and the Canada Council have been prepared by the League. It has also acted as the Canadian member of ISCM, and worked to promote Canadian music nationally, internationally, and in schools.

Some of the accomplishments of the League's efforts include creating a suggested minimum commissioning fee list for the CBC and other commissioning parties, as well as lobbying for tax breaks for composers. The CLC was also influential in creating the policy, adopted by the Canada Council, that performing organizations which receive government funding must fulfill a ten percent Canadian

\footnote{Ibid., 103.}
content quota in their programming. Promotional activities in the area of education have included the "composer in your school" programme, which encourages schools to have Canadian composers visit and talk with students, and the establishment of university courses on Canadian music. International promotion has taken the form of Canadian submissions to festivals, while on the national level the CLC has offered scholarships to young composers and awards to those who have worked to promote Canadian music in their own communities.

One of the most important and influential recommendations which the League put forth was that which eventually led to the beginning of the Canadian Music Centre (CMC). Since the beginning of the League, and even years before, the need for a score depository or library for Canadian works, as well as a Canadian music information centre, was evident. A storing house of Canadian music would alleviate the problem created by the lack of interest of publishers in new works. The League had begun filling the need for a score depository by beginning a small library of scores which had been programmed in League concerts and by fielding various requests for and questions about Canadian music as best they could. However, the League and the Canadian Music Council were aware that this was only a band-aid solution and that a more permanent solution to the problem was needed.72

72The Music Council had by this time grown into an umbrella organization which represented many national organizations, such 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, CAPAC, BMI Canada and the League.
When the Canada Council was established in 1957, the Canadian Music Council was called upon to report on the needs of music in Canada. Weinzweig, who was then a Board member of the Music Council, offered, on behalf of the League, to draft a proposal to the Canada Council for an institution which would be devoted to Canadian Music.\textsuperscript{73} After consulting with fellow members of the League, Weinzweig and Beckwith, who was then secretary of the League, set themselves to the task. They analyzed the existing problems in music publishing, recording, and distribution (problems with which they were intimately familiar), researched other music centres around the world, and created a budget for start-up, operating, and staff costs. Their considered, detailed proposal was first edited by the Music Council, and then submitted to the Canada Council, where it underwent thorough investigation by an outside reviewer.\textsuperscript{74} Finally, after a few more cuts, the proposal was accepted, and the Canadian Music Centre opened its door in January of 1959.

While it was the Music Council, and not the League, who officially put forward the proposal for the Canadian Music Centre, the League, as has been shown, had an influential role in its inception. When the CMC began, the small library of scores (approximately three hundred) which the CLC had accumulated, was donated to the Centre, making up the humble beginnings of a collection that would eventually become immense. The relationship of the League and the Centre has continued to


\textsuperscript{74}Ibid., 11.
be close throughout the years—with members of the League automatically becoming members of the Centre. The Centre has offered renting and copying services to those interested in members’ music, and disseminated information about composers.

Of the many contributions to Canadian music, perhaps the most important one was the programming of Canadian repertoire. As already noted, by the 1960s, other performing organizations, particularly new-music societies, were programming Canadian works of their own accord, and the League felt that they could relax their concert-giving activities. Applebaum explains,

We stopped [giving concerts because] we had made our point; others were now putting some of our music into their programming. . . . We felt we could retire from the very onerous business of being impresarios, lifting a great load from weak and thinly structured shoulders.75

During the early 1960s, concerts containing Canadian repertoire included Ten Centuries Concerts in Toronto (organized primarily by composers, many of whom were also in the League) and individual concerts organized by Garant, Trembley and Kasemets.76 Later in that decade, the Société de musique contemporaine du Québec was formed, and in the 1970s a wave of societies emerged, including New Music Concerts, Array, Canadian Electronic Ensemble, Nova Musica, Vancouver New Music Society, Days Months and Years to Come, and Music Inter Alia.

The trend towards including Canadian works in concerts and even the

75Applebaum, letter, 2.

76Beckwith, “Canadian Music of the 1960s and 70s,” in Music Papers, 74.
upsurge of new music groups has been linked to the pattern of Canadian new music concerts which the League established. Reflecting in an interview in 1977, Pépin comments,

[Putting on concerts of new Canadian music] was pioneering work . . . Since those days, of course, the Société de musique contemporaine du Québec has taken over this role in Montreal, and the New Music Concerts organization in Toronto--and there is no doubt in my mind that either of these organizations could have come into being had it not been for the League’s activities in the fifties.77

As Pépin points out, the connection between the Société de musique contemporaine du Quebec (SMCQ) and the League is particularly close. As noted above, the group which eventually became known as the SMCQ started as the League’s Concert Committee of Montréal. In the early 1960s this committee, under the direction of Papineau-Couture, Brott, and Mercure, “slowly became an independent organization.”78 The new society programmed Canadian works, but consciously moved away from the all-Canadian concert approach of the League, which it felt continued to make Canadian music a novelty instead of an equal partner with other music. As Papineau-Couture explains, this inclusive approach “put contemporary Canadian works on an equal footing in its concerts with all contemporary music.”79


79 Ibid.
The International Week of Today's Music/La Semaine internationale de musique actuelle which took place in Montreal in 1961 is also related to the League, although in this case it was more a reaction against than an imitation. As Beckwith relates, "Pierre Mercure was so opposed to the absence of ideological focus in the 1960 Stratford conference organized by the League, that he resigned and shortly afterwards organized the determinedly avant-gardist Week of Today's Music." This avant-garde event, organized by Mercure, included experimental works by Cage, Ligeti, Nono, Penderecki, Stockhausen, and Varèse alongside Canada's own Garant, Anhalt, and Mercure. Like the International Conference of Composers, The Week of Today's Music invited internationally renowned composers to Canada for a week of discussion and concerts. But while the Conference of Composers had officially been open to all styles of music, the Week of Today's Music was strictly experimental.

Admittedly, the wave of new-music activity in Canada in the 1960s and 70s cannot be fully attributed to the League. These new groups, like the League, were

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80 See Johanne Rivest, "La représentation des avant-gardes à la Semaine internationale de musique actuelle (Montréal, 1961)," *Canadian University Music Review* 19/1 (1998): 50-68 for a description of this event.


82 The Conference showed the same type of inclusiveness as the League: while all styles were welcome, serialism, aleatoric music and synthetic music were emphasized. In his review of the event Rochberg notes that "The Canadians were interested in all sides of today's musical life and created an atmosphere of peaceful co-existence, however temporary it may have been." (Rochberg, 105)
reacting against the conservatism evident in the programming choices of more established ensembles. Another encouraging factor for numerous artistic endeavours of the 1960s and 70s was the financial support of the newly-formed Canada Council. Nonetheless, the League set an important historical precedent for holding new Canadian works in high esteem.

This respect and value the League composers placed on their own works and on their place in Canadian society has had long lasting effects. That the CLC has encouraged ensembles to incorporate Canadian music in programming is indisputably a significant contribution to Canadian culture. But the attitude behind all their promotion and planning, that the work of Canadian composers was a worthwhile asset, has instilled a self-respect in composers and a pride in Canadian music lovers which may be even more valuable.

While the battle for recognition of Canadian composers is by no means won, today Canadian composers would not have cause to feel the same sheer amazement at having their music played as composers such as Freedman felt in the Fifties: "We were heard for the first time. Here we were, being heard!" These improvements to Canadian-music reception cannot be entirely attributed to the League, but "for composers," in the words of Adaskin, "the CLC was a vital first step."

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83 Freedman, interview.

84 Adaskin, letter, 3.
BIBLIOGRAPHY


*Canadian Music in the 1930s and 1940s: Proceedings of a Conference held at Queen's University, Kingston, Ontario, November 1986.* Kingston: School of Music, Queen's University, 1986.


APPENDIX A

Concerts Sponsored by the Canadian League of Composers, 1951-1960

May 16, 1951
Concert Hall, Royal Conservatory of Music, Toronto
Chamber orchestra under Ettore Mazzoleni
Various soloists

Sonata for Cello and Piano                John Weinzweig
Of Time and the World (voice, piano)
Piano Sonata
Divertimento No. 2 for Oboe and String Orchestra
"Interlude in an Artist's Life" (chamber orch)
Divertimento No. 1 for Flute and String Orchestra

Wednesday, March 26, 1952, 8:20
Massey Hall, Toronto
World Premiere of the CLC
Toronto Symphony Orchestra
cond. Geoffrey Waddington

Ballet Symphony                                Murray Adaskin
North Country                                  Harry Somers
Images of Childhood                            Eldon Rathburn
Violin Concerto                                Alexander Brott
Scherzo (from "Sinfonietta")                   Samuel Dolin
Nocturne (from "Symphonette")                 Harry Freedman
Madras Express                                 Walter Kaufmann

*CBC broadcast

1952-53 Series, 1st of 2 Concerts
Thursday, December 11, 1952, 8:30
Eaton Auditorium, Toronto
String Orchestra
cond. Geoffrey Waddington
guest cond. Bernard Heinze

Suite for Strings
Music on a Quiet Song, for Flute and Strings
Serenade No. 1, for Clarinet and Strings
Serenade for Strings
Divertimento No. 2 for Oboe and String Orch
Six Improvisations on a Liturgical Theme, for Str.
Suite for Harp and Chamber Orchestra

Lorne Betts
Jean Coulthard
Andrew Twa
Samuel Dolin
John Weinzeig
Robert Fleming
Harry Somers

1952-53 Series, 2nd of 2 Concerts
Saturday, April 11, 1953, 8:30
Eaton Auditorium, Toronto
Spivak String Quartet
soprano, piano and various wind soloists

Quartet for Woodwind Instruments
Four Songs (voice/piano)
Piano Sonata
String Quartet No. 2
Woodwind Sketches
Quatrains (voice/piano)
Elegy for Piano
Fantasy for Five Instruments

John Beckwith
Oskar Morawetz
Philip Nimmons
John Weinzeig
Harry Freedman
Jean Papineau-Couture
Kenneth Peacock
Louis Applebaum

Thursday, May 14, 1953
Vancouver Art Gallery, Vancouver
Jean Coulthard, Ursula Malkin, Piano
Beth Watson, soprano

Prelude (piano)
Perpetual Motion (piano)
Sonata (1950) (piano)
Epitaph (voice/piano)
Serenade
The Formal Garden of the Heart (piano/voice)
Strangers Yet (piano/voice)
Eclogues (piano/voice) ...Regards
...Printemps
Flute Obligato
Songs ...Look Down Fair Moon
....After the Dazzle of Day
....A Clear Midnight

John Beckwith
Alexander Brott
Jean Papineau-Couture
Jean Murphy

Jean Papineau-Couture
John Weinzeig
Murray Adaskin
Harry Somers

53
Songs

...No Music is Abroad
...Canterbury
...The Gulf of Georgia
Two Etudes (piano)
Sonata (piano)

Jean Coulthard
Jean Coulthard
Harry Somers

Sunday, April 12, 1953, 5:30
Town Hall, (Stratford?)
Sponsored by the US section of ISCM and the CLC
The Emanuel Choir and Soloists
Leon Barzin and Lazare Saminsky, cond.

Three Salutes (choral)
To Zion's Heights (choir, soloists)
Finale from the opera "The Vision of Ariel"

Lazare Saminsky

1953-54 Season, 1st of 2 Concerts
Saturday, November 28, 1953, 8:30
Eaton Auditorium, Toronto
Barbara Franklin, soprano; Glenn Gardiner, baritone
Patricia Grant Lewis, Leo Barkin, John Beckwith, piano
Hyman Goodman, violin; Rowland Pack, cello; Leslie Mann, clarinet

Aria, Bagatell, and Rondo (from Suite) (piano)
Five Songs to Poems by James Joyce
Sonata for violin and piano
Two Songs
Six Preludes for piano
The Great Lakes Suite (sop/barit/clar/cello/pno)

Jean Papineau-Couture
Lorne Betts
Harry Somers
Oskar Morawetz
Udo Kasemets
John Beckwith

February 3, 1954
Auditorium Plateau/Plateau Hall, Montréal
cond. Geoffrey Waddington
Lois Marshall, contralto
Noel Brunet, violin
CBC recording

Fantasy for Orchestra
Suite Da Chiesa

Oskar Morawetz
Lorne Betts
1953-54 Season, 2nd of 2 Concerts
Eaton Auditorium, Toronto
April 3, 1954
String Quartet

Build Well the Peace (Three choral songs) \(\text{Lorne Betts}\)
To the Lands Over Yonder (chorus) \(\text{John Weinzweig}\)
Five Pieces for String Quartet \(\text{Harry Freedman}\)
Mordecai’s laments (baritone, chorus, organ) \(\text{Godfrey Ridout}\)
--from the dramatic symphony “Esther”
Four Songs of Contemplation (voice, strings) \(\text{Alexander Brott}\)
Sonata for violin and piano \(\text{Murray Adaskin}\)
Hills of Hebron (chorus) \(\text{Samuel Dolin}\)
Quebec May (chorus) \(\text{Jean Coulthard}\)

1953-54 Season also included two film nights at the Towne Cinema (Toronto)
featuring Canadian film music.
Sunday, January 17, 1954
Sunday, February 28, 1954

A Programme of Music by Members of the Canadian League of Composers
Convocation Hall, McMaster University, Hamilton
Saturday, November 20, 1954, 8:30
Trudy Carlyle--mezzo soprano
John Dembeck--violin
Mario Bernardi--piano

Piano Sonata \(\text{Murray Adaskin}\)
Serenade (voice/piano) \(\text{John Beckwith}\)
All Night on the Dunes (voice/piano) \(\text{Lorne Betts}\)
Two Simple Songs (voice/piano) \(\text{Harry Somers}\)
Soir d’hiver (voice/piano) \(\text{Maurice Blackburn}\)
Violin Sonata in One Movement \(\text{John Weinzweig}\)
Conzona and Rondo (violin/piano) \(\text{Murray Adaskin}\)
Suite No. 2 for piano \(\text{John Weinzweig}\)
Etude de Sonoritée No. 1 (piano) \(\text{François Morel}\)
Toccata (piano) \(\text{Phillip Nimmons}\)
Rhapsody (violin/piano) \(\text{Harry Somers}\)
Mime (violin/piano) \(\text{Harry Somers}\)
"October," a song cycle \(\text{Jean Coulthard}\)
1954 Season, 1st of 2 concerts
A Concert of Chamber Music
Royal Conservatory of Music, Toronto
Saturday, December 4, 1954
(cf. Nov. 20 concert in Hamilton)
Truday Carlyle, mezzo-soprano
John Dembeck, violin
Mario Bernardi, piano

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<th>Piano Sonata</th>
<th>Murray Adaskin</th>
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<td>All night on the Dunes (voice/piano)</td>
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<td>A Song for June</td>
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<td>Harry Somers</td>
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<td>October, A song Cycle</td>
<td>Jean Coulthard</td>
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Musical Creation in Canada
(Lecture-programme of compositions by members of the CLC)
December 11, 1954
Hamilton?
Collegium Musicum Hamiltonianum
Udo Kasemets, cond.
Eleanor Clarke, accomp.

| To the Lands Over Yonder (chorus)  | John Weinzweig |
|___________________________________|----------------|
| Waltzing (piano)                   | John Weinzweig |
| Piano suite (3rd, 4th movt)        | Harry Freedman|
| Three Lyrics of the T'Ang Dynasty (voice, piano) | John Beckwith |
| The Music Room (piano)             | John Beckwith |
| Carmina Britannica--4 Folk Songs (female chorus) | Udo Kasemets |
| 2 Etudes de Sonorité (piano)       | François Morel|
| Three Songs                        | Harry Somers   |
| Two Fugues from “12 by 12” (piano) | Harry Somers   |
| Choral and Fugue (chorus)          | Harry Somers   |
1954-55 Season included two film nights,
January 9, 1955
March 13, 1955

1954-55 Season, 2nd of 2 concerts
February 9, 1955
Massey Hall, Toronto
Toronto Symphony Orchestra
cond. Sir Ernest MacMillan Conducting
*CBC broadcast, CMA sponsored

Serenade Concertante  Murray Adaskin
Esquisse, Opus 1    François Morel
Contiones Mysticae (sop/orch)  Godfrey Ridout
Symphony            Andrew Twá
Poetic Suite (sop/piano/str.orch)  Udo Kasemets
Due Invenzioni Per Orchestra †  Adone Zecchi (Italy)
Shadow on the Prairie  Robert Fleming

†exchange work arranged through the Italian Section of the International Society for Contemporary Music

March 2, 1955
Hermitage, Montréal
String Quartet--Otto and Walter Joachim,
Hyman Bress, Mildred Goodman

Quatuor No. 1                Jean Vallerand
Quatuor No. 1                Jean Papineau-Couture
Quartet 1951                 Lorne Betts
Quatuor No. 1                François Morel
Trio for Strings            Violet Archer
Four Pieces for String Quartet  Harry Freedman
Third String Quartet         Robert Turner

Monday August 1st, 1955
Les festivals de Montréal
Concert of Canadian Music

Suite pour flûte et piano  Jean Papineau-Couture
Poèmes de Saint-Denys Garneau  Jean Vallerand
Four Songs
Sonate for pianoforte
Quadrilha Brasileira
Chansons d'aurore
Dissidence
Three Excerpts from Piano Suite
Deux Etudes de sonorité
Critics' Corner

John Beckwith
John Weinzweig
Claude Champagne
Istvan Anhalt
Pierre Mercure
Harry Freedman
François Morel
Alexander Brott

Chamber Music Recital
of Compositions by Udo Kasemets
Royal Conservatory of Toronto
Tuesday, January 12, 1956
Catherine Hindson, soprano
Jack Groob, violin
Walter Babiak, viola; George Horvath, cello
composer at piano

Trio for violin, viola and cello, Op. 33
The World—Interlude from the Poetic Suite, Op. 37
Introduction and Capriccio for violin and piano, Op. 22, No. 2
Fantasia, Recitative and Scherzo from sonata da Camera
—for Cello solo, Op. 40
The Thousand Nights and One Night—Music for the voice and piano
Trio for violin, viola and cello, Op. 33 (repeat of opening work)

Wednesday, January 18, 1956
Recital Hall, New York College of Music
Arved Kurtz, violin
Otto Herz, piano

Sonata (1952)
Sonata (1944)
Sonata (1941)
Sonata (1950)

Jean Coulthard
Jean Papineau-Couture
John Weinzweig
Jean Vallerand

January 23, 1956
Technical School Auditorium
John Dembeck, violin
Trudy Carlyle, mezzo soprano
Mario Bernardi, piano
Piano Sonata (1950)  
October Song Cycle  
Canzona and Rondo  
Sonata for violin and piano  
Three Idioms  
Étude de Sonorité No. 1  
Toccata  
Rhapsody  
Mime  
Soir d’hiver  
Colloque  
Serenade  
Summer Song  
Song for June

Murray Adaskin  
Jean Coulthard  
Murray Adaskin  
John Weinzweig  
Ken Peacock  
François Morel  
Phil Nimmons  
Harry Somers  
Maurice Blackburn  
Pierre Mercure  
John Beckwith  
Robert Flemming

Tuesday, January 24, 1956
Unitarian Church, Toronto?
Collegium Musicum of Hamilton
Earle Mass, piano; Margo MacKinnon, soprano
Ezra Schabas, clarinet; James Milligan, baritone
Oskar Morawetz, piano

The Seasons (women’s chorus)  
Four songs for Baritone  
Waltz and Siesta (piano)  
Waltzing (piano)  
Novelette (piano)  
Quadrilha Brasileira (piano)  
Two vocalises (voice, clarinet, piano)  
Carmina Britannica (chorus)

Lorne Betts  
Oskar Morawetz  
Robert Fleming  
John Weinzweig  
John Beckwith  
Claude Chamagne  
Harry Freedman  
Udo Kasemets

February 1, 1956
auditorium le plateau, Montréal
Symphony Concert of Canadian Works
Jean Beaudet, cond.
Marguerite Lavergne, soprano
Marcel Laurencelle, choral cond.

Le Rite du Soleil Noir  
Passacaglia and Fugue  
Poème  
Cantate Pour Une Joie (sop/orch)  
Suite Canadienne

Clermont Pépin  
Harry Somers  
Jean Papineau-Couture  
Pierre Mercure  
Claude Champagne

59
Nocturne
Montage
Delightful Delusions

Jean Vallerand
John Beckwith
Alexander Brott

Saturday, March 24, 1956, 8:30
Royal Conservatory Concert Hall, Toronto
Pierre Souvairan, piano; Leo Barkin, piano
Albert Pratz, violin; Isaac Mamott, cello

Trio for violin, cello, and Piano
Fantasia for piano
Sonatina No. 2 for piano
Sonata for violin and piano
Sonata 'Israel,' for cello and piano
Trio for violin, cello, and piano

Violet Archer
Istvan Anhalt
Barbara Pentland
Jean Papineau-Couture
John Weinzweig
Talivaldis Kenins

30th ISCM World Music Festival (1956)
Concert Hall of Stockholm
Chamber Concert No. 2
Friday, June 8, 1956

program included
String Quartet No. 2

Barbara Pentland

World Premiere of Two New Canadian Operas
Saturday, November 17th, 1956
Eaton Auditorium, Toronto

The Fool

Harry Somers
Michael Fram (libretto)

Mary Morrison, Phyllis Mailing, Ernest Adams, Andrew MacMillan
Chamber Orchestra, Victor Feldbrill, cond.

Une Mesure de Silence

Maurice Blackburn
Marthe Blackburn (libretto)

Claire Gagnier, Yoland Guerard, Jean-Paul Jeanotte
Charles Reiner, cond.

April 10, 1957
l'ermitage, Montréal
Wilfrid Pelletier, cond.
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<thead>
<tr>
<th>Concerto Grosso pour orchestre de chambre</th>
<th>Jean Papineau-Couture</th>
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<td>Otto Joachim</td>
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<td>John Weinzweig</td>
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<tr>
<td>Ritual for string quartet and String Orchestra</td>
<td>Alexander Brott</td>
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<tr>
<td>Cassation pour sept instrumets à vent</td>
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<tr>
<td>Divertissement pour quatuor et orch. à cordes</td>
<td>Pierre Mercure</td>
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Canadian Music Associates (Ontario) Present the 1957-58 Season  
Includes (in addition to two concerts):  
November 24, 1957  
Lecture and demonstration by Vladimir Ussachevsky  
"Tape-Music and other inventions in sound"  
and December 8, 1957, Film Night

Sunday, January 19th, 1958  
A Concert of Piano Music, written and performed by  
Members of the CLC  
Casa Loma, Toronto

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<tr>
<th>Deux Etudes Poetiques</th>
<th>Paul McIntyre</th>
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<tr>
<td>Suite No. 1 (1956)</td>
<td>Oscar Morawetz</td>
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<td>Three Pieces</td>
<td>Kenneth Peacock</td>
</tr>
<tr>
<td>Concertino for Two Pianos Alone</td>
<td>Talivaldis Kenins</td>
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March 12, 1958  
CBC Carlton Studio  
A Concert of Contemporary Canadian Music  
String Orchestra, Victor Feldbrill, cond.  
Mario Bernardi, piano  
Gordon Day, flute

<table>
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<tr>
<th>Concertino for String Orchestra</th>
<th>S. C. Eckhardt-Gramatté</th>
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<tr>
<td>Divertimento No. 1 for flute and strings</td>
<td>John Weinzweig</td>
</tr>
<tr>
<td>North Country, suite for string orchestra</td>
<td>Harry Somers</td>
</tr>
<tr>
<td>Song of Autumn</td>
<td>Paul McIntyre</td>
</tr>
<tr>
<td>Concerto for piano and string orchestra</td>
<td>Barbara Pentland</td>
</tr>
</tbody>
</table>

After the concert: Panel Discussion with special guest, Aaron Copland  
Panel: Jean Marie Scott, Jean Papineau-Couture, Geoffrey Payzant  
Chair: William Krehm  
*CBC Broadcast*
March 15, 1959
Théâtre Orpheum, Montréal

The Fool
Une Mesure de Silence

Harry Somers
Michael Fram (libretto)
Maurice Blackburn
Marthe Blackburn (libretto)

April 5, 1960
l'ermitage, Montréal
Hyman Bress, violin, Charles Reiner, piano
Marcel Baillargeon, Jean Morin, flute

Divertimento No. 1 (flute, piano)
Five Flute Duets
Aria Pour Violon Seul
Sonata for Violin and Piano
Sonatina for Flute Solo
Quatre Monodies Pour Flûte Seule
Sonate Pour Violon et Piano
Introduction and Fugue (violin, piano)

John Weinzweig
John Beckwith
Jean Papineau-Couture
Istvan Anhalt
Barbara Pentland
Clermont Pépin
Jean Vallerand
Kelsey Jones
APPENDIX B

CANADIAN LEAGUE OF COMPOSERS
CONSTITUTION

1. We, the undersigned, do hereby severally covenant and agree each with the other and each of them to become incorporated under the provisions of Part II of The Companies Act, 1934, as a corporation without share capital under the name of Canadian League of Composers or such other name as the Secretary of State may give to the corporation, for the purpose of carrying on in more than one province of Canada, without pecuniary gain to its members the objects following:

   (a) to provide an organization and facilities by means of which Canadian composers may advance their joint and several interests

   (b) to promote the composition and playing of creative music

   (c) to stimulate the interest of the people of Canada in the work of their composers.

2. We, the undersigned, do further severally covenant and agree with the other and each of them that the corporation shall be carried on without pecuniary gain to its members and that any profits of other accretions to the corporation shall be used in promoting its objects.

3. The subscribers hereto shall be the first members of the corporation and the corporation shall consist of the subscribers and of those who shall hereafter duly become members of the corporation in accordance with the by-laws from time to time in force.

4. The first directors of the corporation shall be as set out in the petition herein.

5. The following shall be the by-laws of the corporation: (Here set out the by-laws including in particular by-laws upon the matters set forth in section 141 (2).)
BY-LAWS

Interpretation

1. In these by-laws, unless inconsistent with the context

"Composer" shall mean a person normally resident in Canada, who has composed one or more major works of music, and such work or works or one of them has been played in public by a musician or musicians recognized in the musical profession.

"Corporation" shall mean Canadian League of Composers.

"Council" shall mean the Board of Directors of the corporation.

Membership

2. Any composer may become a member of the corporation

(a) Who has applied in writing to the Council and has been accepted by the Council, provided that the Council shall have an absolute right to refused membership to any person in their discretion, or

(b) Who has accepted in writing an invitation from the Council to become a member,

Provided that in either case no membership shall take effect until the admission fee has been paid to the Treasurer.

3. Any person may become an honorary member of the corporation who accepts an invitation from the Council to become an honorary member, provided that honorary membership shall carry with it no right to vote at meetings of the corporation.

4. There shall be an admission fee and an annual fee for membership in such amount and payable in such manner as may be determined from time to time by the members in general meeting and all fees shall be payable to the Treasurer who shall give receipts therefor.

Resignation and Expulsion of Members

5. Any member may resign at any time by delivering written notice of his
resignation to the Secretary.

6. Members shall lose all of their rights including voting rights when their fees are two years or more in arrears and may at the option of the Council be expelled and if expelled shall be reinstated only on such terms and conditions as may be set by the Council.

The Council

7. The affairs of the corporation shall be managed by a board of eight (8) directors who shall be members in good standing which board shall be known as the Council.

8. Of said directors 50% shall constitute a quorum for the transaction of business.

9. The first directors shall hold office until the first general meeting and, unless otherwise provided by the members in general meeting, the subsequent directors shall hold office for one year or until their successors are appointed, and directors shall be eligible for re-election.

10. (a) Nominations of candidates for election to Council shall be in writing, shall be signed by the member making the nomination and shall be delivered to the Secretary not less than six weeks before the date of the Annual General Meeting;

(b) The election to the Council shall be by ballot;

(c) Each ballot shall contain the names, alphabetically arranged, of the persons nominated, and shall be forwarded to the members by the Secretary not less than two weeks before the date of the Annual General Meeting;

(d) The ballot, duly completed an signed by the voter, shall be delivered to the Secretary before the commencement of the Annual General Meeting;

(e) The Council shall be elected by means of the ballots so delivered to the Secretary, whether the member so voting is present at or absent from such Annual General Meeting;

(f) The result of the election of Council shall be communicated by the presiding officer at the Annual General Meeting and shall be
communicated by the Secretary to all members by mail not later than two weeks after the Annual General Meeting.

11. From their own number the directors shall appoint the following officers who shall hold office until the next Annual General Meeting or until their successors have been appointed:

A President, who shall preside at all meetings of the Council; a Vice-President, who shall take the place of the President in his absence for any reason; a Secretary who shall keep the minutes of the Council, the list of members of the Corporation and the books and records generally (with the exception of the books of account) and who shall have custody of the corporate seal; a Treasurer, who shall keep the books of account and receive and disburse the monies of the Corporation.

12. The Council by resolution entered upon the minutes may delegate any of their powers to special committees consisting of such member or members of their body as they think fit, and a committee so formed in the exercise of its powers so delegated shall conform to any regulations that may be imposed on it by the Council.

General Meetings

13. The first general meeting shall be held at such time, not being more than two months after incorporation, and at such place as the directors may determine.

14. Subsequent general meetings shall be held at such time and place as may be prescribed by the corporation in general meeting; and, if no other time or place is prescribed, a general meeting shall be held on the fourth Wednesday in January in every year, at such place as may be determined by the directors.

15. The directors may, whenever they think fit, and they shall upon a requisition made in writing by any five or more members, convene a general meeting.

16. The requisition shall express the object of the meeting proposed to be called, and shall be left at the office of the corporation.

17. Upon the receipt of such requisition the directors shall forthwith convene a general meeting, and if they do not convene the same within twenty-one days of the receipt of the requisition the requisitionists or any other five members may themselves convene a meeting.
18. At least ten days' notice of any general meeting, specifying the place, the day and the hour of meeting, and in case of special business the general nature of such business shall be given to the members in the manner herein-after mentioned, or in such other manner, if any, as may be prescribed by the corporation in general meeting, but the non-receipt of such notice by any member shall not invalidate the proceedings at any general meeting.

19. The President shall preside as chairman at every general meeting of the corporation, and if at any meeting he is not present, the members present shall choose one of their number to be chairman of the meeting.

20. At any general meeting, unless a poll is demanded, a declaration by the chairman that a resolution has been carried, and an entry to that effect in the minutes of proceedings of the corporation shall be sufficient evidence of the fact, without proof of the number or proportion of the votes recorded in favour of or against such resolution.

21. If a poll is demanded, the same shall be taken in such manner as the chairman directs and the result shall be deemed to be the resolution of the corporation in general meeting.

22. The presence in person or by proxy of either at least thirty members of one-fourth of the members shall be necessary to constitute a quorum at general meetings.

23. Every member shall have one vote.

24. Votes may be given either personally or by proxy, and the instrument appointing a proxy shall be in writing under the hand of the appointer, and shall be attested by at least one witness, and no person shall be appointed a proxy who is not a member of the corporation.

25. A resolution signed by all the members shall be as valid and effectual as if it had been passed at a general meeting duly called and constituted.

26. The affairs of the corporation shall be managed by the directors, who may pay all the expenses of the incorporation and may exercise all such powers of the corporation as are not by The Companies Act or by this memorandum required to be exercised by the corporation in general meeting, subject, nevertheless, to any regulations of this memorandum, to the provisions of that Act, and to such regulations not inconsistent with such regulations or provisions as may be prescribed by the corporation in general meeting; but no regulation made by the corporation in general meeting shall invalidate any
prior act of the directors which would have been valid if such regulation had not been made, and the continuing directors may act notwithstanding any vacancy in their body.

27. 1) The office of directors shall be vacated

(a) if he holds any other office or place of profit under the corporation;

(b) If he is concerned in or participates in the profits of any contract with the corporation.

2) No director shall vacate his office by reason of his being a share-holder or member of any corporation which has entered into any contract with or done any work for the corporation of which he is a director, but he shall not vote in respect of such contract or work, and if he votes his vote shall not be counted.

3) Notice of meetings of the Council shall be given either personally or by prepaid post mailed to the last address of each director as shown in the records of the Secretary at least five days before the proposed meeting.

28. 1) The directors may meet for the despatch of business, adjourn, and otherwise regulate their meetings as they think fit.

2) Questions arising at any meeting shall be decide by a majority of votes, and in case of an equality of votes, the chairman shall have a second or casting vote.

3) A director may at any time summon a meeting of the directors.

29. At the annual general meeting the members shall appoint an auditor or auditors for one year or until their successors are appointed. Such auditors may be members of the corporation but shall not hold other office in the corporation.

30. Documents requiring the corporate seal of the corporation shall be attested by any two of the President, the Vice-President and the Secretary.

31. The corporation in general meeting, by a resolution of which notice has been given in the notice calling the meeting, may remove any director before the expiration of his period of office, and may, by resolution, appoint another person in his stead, and the person so appointed shall hold office during such
time as the director in whose place he was appointed would have held the same if he had not been removed.

32. The By-laws of the corporation may be repealed or amended by majority vote of the directors and ratified by a majority vote of the members at the Annual General Meeting or at a special general meeting properly called for consideration of the new by-law, provided however that no such repeal or amendment to by-laws not embodied in the Letters Patent shall be enforced or acted upon until the approval of the Secretary of State has been obtained.

In witness whereof we have hereto set our hands and affixed our seals.

Dated at Toronto this 7th day of December 1951.

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<th>WITNESS</th>
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<tr>
<td>O.D.J. Ross</td>
<td>John Weinzweig</td>
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