

A “League Against Willan”? The Early Years of the Canadian League of Composers, 1951–1960

BENITA WOLTERS-FREDLUND

Abstract

The founders of the Canadian League of Composers were young modernists who resented the conservative musical climate in Canada epitomized by the traditional British style of Canada’s most famous composer, Healey Willan. In their first decade (1951–60), during which their membership grew from eight to more than forty and they presented dozens of concerts of new Canadian music, they struggled to find a balance between two competing goals: championing the cause of all Canadian composers, regardless of style, and promoting modern and avant-garde styles, which had been virtually ignored by the older Canadian musical establishment. This article probes how those tensions played out in two of the league’s early activities: membership decisions and concert programming. Although the league did admit composers and feature works representing a wide variety of stylistic influences, its membership and concerts were nonetheless dominated by younger composers interested in modern styles, especially the group of composers in John Weinzweig’s circle in Toronto. The group earned a reputation as young radicals because of their modernistic programming choices and a controversial policy that limited membership to composers younger than sixty. Although its members may not have been entirely successful in their efforts at inclusivity, the league’s ground-breaking activities in the 1950s did help to establish a place for composition generally and musical modernism in particular in the postwar Canadian cultural landscape.

On 3 February 1951, Canadian composer John Weinzweig and two of his students, Harry Somers and Samuel Dolin, met at Weinzweig’s house in Toronto and discussed the tremendous difficulties experienced by Canadian composers. As Weinzweig recalled about this historic evening, “We talked about the problems of composing in Canada. [We] 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.”¹ After some prodding from John’s wife, Helen, that they “stop talking and organize,” the three decided to launch a composer’s league, and Helen brought out cherry pie and wine

I would like to thank David Metzger for his helpful guidance of this research project when I began it many years ago, and the two anonymous reviewers for this journal who provided informative and detailed feedback more recently. I would also like to express my deep gratitude to the founding members of the Canadian League of Composers who wrote or spoke to me in the late 1990s about their experiences, several of whom have passed away since that time: Murray Adaskin, Louis Applebaum, John Beckwith, Harry Freedman, and Andrew Twa.

¹ John Weinzweig, “The Creation of the Canadian League of Composers,” 40th anniversary celebration program, June 1991, 5, Canadian League of Composers Archival Scrapbooks (hereafter CLC Scrapbooks).

to celebrate.² In subsequent weeks and months they invited other composers into their venture, and by the end of that year, the Canadian League of Composers (CLC) was officially born.³

According to Weinzwieg's biographer, Elaine Keillor, the idea to begin a composers' group had been "germinating" in Weinzwieg's mind for some time, and he had even discussed it with members of the U.S. League of Composers, including Aaron Copland, Lazare Saminsky, and Robert Ward.⁴ After learning from this bit of research, in his words, what "not to do,"⁵ he went so far as to draw up a constitution in 1939 for a group called Canadian Friends of New Music, but nothing ever came of the organization.⁶ During the early 1940s he lived in Ottawa while doing military service in the Royal Canadian Air Force, and he continued thinking about the idea after discussing it with fellow composer Louis Applebaum, who was also in Ottawa working at the National Film Board (NFB). Applebaum had studied with Roy Harris and Bernard Wagenaar and became familiar with the activities of the U.S. League while he lived in New York. Both composers felt even more strongly that a comparable organization was needed in Canada after the U.S. League presented a concert of Canadian works at the New York Public Library in January 1942 that included their compositions.⁷ Where was this kind of support

² Florence Hayes, "Meeting John Weinzwieg," *Variation* 5 (1978): 36. The wine and cherry pie produced to celebrate is mentioned in several accounts of the league's origins, including Peter Such, "One Score and Five Years Later," *Canadian Forum* 56/667 (December–January 1976–77), 6.

³ There is some confusion about the dates of the various meetings that launched the league in 1951. The date of the initial conversation between Weinzwieg, Somers, and Dolin is universally given as 3 February, but Weinzwieg repeatedly refers to this date as a Sunday, when, in fact, February 3 was a Saturday in 1951. A subsequent meeting is listed as occurring on "February 30" in league minutes, which included four additional composers: Murray Adaskin, Andrew Twa, Phil Nimmons, and Harry Freedman (Library and Archives Canada, Canadian League of Composers fonds, MUS 84 [hereafter LAC CLC fonds], Minutes of the Executive Council.) The date is obviously incorrect but may refer to the gathering Weinzwieg mentions taking place "a few weeks" after the 3 February conversation in a historical chronology he prepared for the league's fortieth anniversary ("Canadian League of Composers—The First Decade: A Chronological Diary," CLC Scrapbooks, 1991). This chronology also mentions that a more formal inaugural meeting to launch the league took place on Sunday, 1 April 1951. This date is corroborated by the reflections of Louis Applebaum, who recalled that a meeting to organize the league took place "one Sunday afternoon in the spring of '51." (Louis Applebaum, notes for a talk on CBC's "This Week," 29 May 1954, York University Library Archives, Louis Applebaum fonds, F0235 [hereafter Applebaum fonds], 1979-002/023, folder 423.) Which of these dates should be considered the "real" first or inaugural meeting is not clear. Whenever or however often they met in the first year, the group eventually drafted a constitution and became incorporated under the name "Canadian League of Composers" by 7 December 1951; this constitution lists Weinzwieg, Applebaum, Freedman, Twa, Adaskin, Somers, Nimmons, and Dolin as charter members.

⁴ Elaine Keillor, *John Weinzwieg and His Music: The Radical Romantic of Canada* (Metuchen, N.J.: Scarecrow Press, 1994), 41.

⁵ John Weinzwieg, quoted in Richard Flohil, "The League of Composers: How Hard Work Paid Off," *Canadian Composer* (March 1977): 4. Weinzwieg was likely referring to the contentious split that occurred in the International Composers' Guild out of which the League of Composers was born. For a brief description of this split and the U.S. League's activities in their first decade (1920s), see David Metzger, "The League of Composers: The Initial Years," *American Music* 15/1 (Spring 1997): 45–69.

⁶ Keillor, *Radical Romantic*, 41.

⁷ Walter Pitman, *Louis Applebaum: A Passion for Culture* (Toronto: Dundurn Press, 2002), 70. The composers featured in this concert in addition to Applebaum and Weinzwieg were Barbara Pentland, Godfrey Ridout, Hector Gratton, and André Mathieu.

in Canada? Applebaum even wrote the U.S. League of Composers inquiring about establishing an Ottawa branch of that organization and sent letters to composers around the country asking if others might be interested in this venture, but nothing came of this initiative.⁸

The momentum for a Canadian composers’ union grew in the postwar years, however, spurred by a handful of notable occasions when Canadian contemporary music was featured. The works of Canadians were highlighted in a special concert by the Toronto Symphony Orchestra (TSO) in January 1948,⁹ and in May 1950 the Canadian Broadcasting Corporation (CBC) presented a series called “Music of Canada,” which featured Canadian compositions.¹⁰ In March of that year an unprecedented and highly ambitious festival of Canadian music (the First Symposium of Canadian Contemporary Music) was organized in Vancouver.¹¹ This four-day event featured the music of thirty-three living Canadian composers in a wide variety of styles. It gave many of the participants, including several who would soon join the league, a sense of pride in their accomplishments and frustration at their lack of support in Canada. Weinzwieg famously complained at this conference that “Canadian composers have the distinction of being the most unpublished, unheard, and unpaid musicians in the world.”¹² One solution to these problems suggested at the event was that “composers should band together for collective action.”¹³ For Weinzwieg, this idea was “a prophetic note that aroused in me a sense of urgency,” and the Canadian League of Composers was established the following year (see Figure 1).¹⁴

In addition to agreeing on “collective action,” the league’s founders also needed to agree on the group’s identity and mission. As Weinzwieg later recalled, “There was some argument. What kind of an organization [would it 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?”¹⁵ This question was problematic, because those in the small group who

⁸ The Applebaum fonds includes a series of letters from the U.S. League of Composers in reply to Applebaum’s inquiry regarding the establishment of an Ottawa branch of their organization. According to a 10 February 1943 letter from Claire Reis, the board of the U.S. League was keen to establish an Ottawa branch, although they could not offer financial support. A subsequent letter from Reis indicates that they did not hear back from the Canadians for several months. Applebaum fonds, 1979-002/023, folder 421.

⁹ Sponsored by the Composers, Authors and Publishers Association of Canada (CAPAC).

¹⁰ Keillor, *Radical Romantic*, 37–38. This series was the brainchild of violinist and conductor Albert Steinberg.

¹¹ Sponsored by the Vancouver Symphony Society and the Community Arts Council of Vancouver under the leadership of Jacques Singer.

¹² Quoted in Helmut Kallmann, “The Canadian League of Composers in the 1950s: The Heroic Years,” in *Célébration: Essays on Aspects of Canadian Music Published in Honour of the 25th Anniversary of the Canadian Music Centre*, ed. Godfrey Ridout and Talivaldis Kenins (Toronto: Canadian Music Centre, 1984), 101.

¹³ John Weinzwieg, “Vancouver Symposium 1950,” *Canadian League of Composers Newsletter* 1 (September 1980): 1.

¹⁴ *Ibid.*

¹⁵ Weinzwieg, as quoted in Hayes, “Meeting Weinzwieg,” 36.



Figure 1. Group picture at the annual meeting of the Canadian League of Composers, May 1955. Photo by Helmut Kallmann. Back row: Louis Applebaum, Samuel Dolin, Harry Somers, Leslie Mann, Barbara Pentland, Andrew Twa, Harry Freedman, Udo Kasemets. Front row: Jean Papineau-Couture, John Weinzwieg, John Beckwith. Courtesy of the administrative office of the Canadian League of Composers. Used with permission.

founded the league were among the first composers in Canada to be significantly influenced by musical modernism, which came to Canada, as composer and scholar John Beckwith has described it, “rather late in the day,” in the late 1930s and 1940s.¹⁶ These composers felt doubly ostracized: as composers, first, and as perceived “radicals,” second. Despite their own allegiance to modernist styles and their shared Toronto location, the founders decided to aim for solidarity among all Canadian composers and commit themselves to stylistic and regional inclusiveness.

To understand this decision to open their doors to composers of a wide range of styles, one must have an appreciation for how few inroads composers had made as professionals in Canada in the postwar era. Many promising foundations for musical life had been laid—the organization of local symphonic, choral, and chamber groups; flourishing church musical activity; the establishment of conservatories and university music departments; and a small but blossoming music industry—but a weak professional infrastructure and lack of arts funding meant that composers had virtually no support to compose, perform, or publish their works.¹⁷ 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. As Beckwith has commented, “For most of our hearers ‘Canadian’ and ‘contemporary’

¹⁶ John Beckwith, “Music,” in *The Culture of Contemporary Canada*, ed. Julian Park (Ithaca, N.Y.: Cornell University Press, 1957), 149.

¹⁷ Elaine Keillor, *Music in Canada: Capturing Landscape and Diversity* (Montreal: McGill-Queen’s University Press, 2006), 214–15.

were synonymous terms, both tending to be pejorative."¹⁸ As an example of the tenor of the times, Jacques Singer, who organized the historic First Symposium of Canadian Contemporary Music that helped inspire Canadian composers to band together, was fired from his position as music director of the Vancouver Symphony Orchestra in part because of his championing of contemporary works.¹⁹

Because of this inhospitable climate, Weinzwieg and his students decided to band together in a "common cause" with all Canadian composers and create an inclusive, national organization.²⁰ As he explained later, "I was against [a small exclusive group] because then we would not have any influence in attempting to change the climate in this country[;] as a small group you would isolate yourselves."²¹ And, so, the CLC's constitution envisioned an inclusive organization that would be part support group, part promoter, and part lobbying firm. No explicit reference to style is made in the three main objectives listed in their constitution:

- (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

Similar language can be found in an advertisement for their inaugural concert with the TSO in 1952, which frames the new group's activities as a remedy to the frustration and isolation experienced by Canadian composers in the past—"No longer need the embryonic composer grope for information and guidance."²³ The advertisement also explains specific ways in which the CLC hoped to encourage Canadian composition both at home and abroad (concerts, scholarships, commissions, score dissemination) in very broad terms, making no mention of style.

Indeed, the pluralistic make-up of the group became a point of pride for league members. When they began to put on concerts of their own music, they emphasized the group's regional diversity by listing in the concert programs the members' home cities alongside their names. The advertisement for the league's inaugural 1952 concert with the TSO boasts that "composers in Ottawa, Vancouver, Saskatoon, Winnipeg, Québec, Toronto, and Montreal now hold membership" in the organization and that "similarly, all schools of musical thought are represented."²⁴

¹⁸ John Beckwith, "Canadian Music in the 1950s, Summary of a Symposium," in *Music Papers: Articles and Talks by a Canadian Composer 1961–1994* (Toronto: Golden Dog Press, 1997), 66.

¹⁹ Keillor, *Radical Romantic*, 39. The symphony had become heavily in debt under Singer's leadership as well, perhaps because of some of these adventuresome programming choices. Lawrence Cluderay, Bryan N. S. Gooch, and Evan Ware, "Vancouver Symphony Orchestra," *Encyclopedia of Music in Canada*, <http://www.thecanadianencyclopedia.com>.

²⁰ George A. Proctor, *Canadian Music of the Twentieth Century* (Toronto: University of Toronto Press, 1980), 51.

²¹ Hayes, "Meeting Weinzwieg," 36.

²² CLC Scrapbooks, Canadian League of Composers Constitution, 1951, 1.

²³ CLC Scrapbooks, Advertisement for 26 March 1952 concert, n.d.

²⁴ *Ibid.*

This issue of the league's stylistic identity was by no means settled after the group drafted a constitution and put on their first few concerts, however. The founding members were, as Weinzwieg had put it, "dedicated to the new sound," and were especially keen to promote modern styles. A tension between these two sometimes competing goals—to promote composers generally and to champion the "new sound"—shaped their activities in the dynamic first decade (1951–60). This tension is particularly noticeable in two of the CLC's main activities during this period that are the focus of this article: membership choices and concert programming. In both endeavors one can discern both a desire to promote the cause of composers generally and a bias toward younger and more modernistic composers, especially those in Weinzwieg's circle in Toronto.

Membership: Struggling with Inclusivity

The most famous example in the league's early history of the leadership's failure to be inclusive was a policy passed at the 1953 Annual General Meeting that set an age limit for membership. The constitutional guidelines already gave the executive council "the right to refuse membership to any person in their discretion,"²⁵ but a new policy was drafted that explicitly barred older, presumably more conservative, composers from being members. The motion passed at this meeting resolved that "there be no lower age limit for League members, and that the upper age limit be set at sixty."²⁶

This blatantly exclusive policy can be understood as a manifestation of the resentments and suspicions of the founders of the league—young Toronto composers associated with John Weinzwieg—toward an older, conservative musical leadership in that city, especially Healey Willan, Leo Smith, Arnold Walter, and Sir Ernest MacMillan. Willan, arguably Canada's most well-known composer at the time, was an organist and composer known especially for his Anglican liturgical music written in a late-nineteenth-century style; Sir Ernest MacMillan was conductor of the TSO, and all four men had teaching and/or administrative positions at the University of Toronto. Weinzwieg had been an undergraduate student at the University of Toronto in the 1930s but grew to resent the musical conservatism of these leaders after he had life-changing encounters with musical modernism while doing graduate work at Eastman. He was especially taken with the works of Stravinsky and Berg,²⁷ and after his return to Toronto in 1938, he became a champion for modernism and a leader among young avant-garde composers.

Teaching first at the Toronto Conservatory of Music and then serving on the Faculty of Music at the University of Toronto, Weinzwieg developed a reputation

²⁵ CLC Scrapbooks, Canadian League of Composers Constitution, 1951, 2.

²⁶ LAC CLC fonds, Report to the Membership, June 1953, 2.

²⁷ Specifically, Stravinsky's *Rite of Spring*, which he analyzed as part of his degree program, and Berg's *Lyric Suite*, which he listened to and studied on his own in Eastman's music library. When he tried to learn more about the serial technique, Weinzwieg was not encouraged at Eastman. His composition teacher, Bernard Rogers, was not interested in teaching the style, and another professor (whom Weinzwieg did not identify to his biographer) rebuffed his inquiries with the curt anti-Semitic reply, "Schoenberg is a perverted Jew." Keillor, *Radical Romantic*, 18–19.

for advocating modern trends generally and serial techniques in particular, and teaching composition and theory in a way entirely different from his colleagues and former teachers Healey Willan and Leo Smith. He wrote articles in which he argued that modern music was not a break from the past but an evolution of musical ideas and he criticized the lack of exposure given to modern musical trends in Canada.²⁸ He was probably thinking of the TSO under Sir Ernest MacMillan and his own education under Willan and Smith when he railed against conservative programming and teaching in his 1942 article, "The New Music":

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. . . . It is surely a sign of artistic decadence when the public and even many scholars and performers regard music as one of the dead languages used for expressive purposes only by men of the past. . . . Must contemporary music await the excavations of some future musical archeologist? The composer needs his public now—sorry, he cannot wait.²⁹

Other young composers, such as John Beckwith, who attended the Toronto Faculty of Music in the 1940s, experienced a similar sense of dissatisfaction with the Toronto music establishment. As Beckwith later described it, the Faculty was both musically conservative and decidedly British:

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. In the same year that I heard for the first time the Bartók quartets—a stunning discovery—I prepared for a viva-voce test in which the prescribed score was a particularly insipid choral composition by . . . one of MacMillan's teachers.³⁰

Barbara Pentland, a young composer who became known as a radical while she lived in Toronto (1942–49) and developed a highly dissonant style, was frustrated enough with Toronto's musical leadership that she famously decreed that her generation was the first "real" generation of composers in Canada. In a 1950 essay she argued, "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

²⁸ John Weinzweig, "The New Music," *Canadian Review of Music and Art* 5/5 (June 1942): 5–6, 16, and "A Composer Looks at the Teaching of Theory," *Royal Conservatory of Music Bulletin* (November 1949): 2–3. Keillor reports that Willan threatened to write a rebuttal to the latter article, entitled "The Teacher of Musical Theory Looks at the Composer," but never did. Keillor, *Radical Romantic*, 32.

²⁹ Richard Henniger, ed., "Writings by John Weinzweig," *Les Cahiers canadiens de musique/The Canadian Music Book* 6 (1973): 51.

³⁰ John Beckwith, *Music at Toronto: A Personal Account* (Toronto: Institute for Canadian Music, 1995), 19–20.

general value.”³¹ Pentland, who was a friend of Weinzwieg’s and his colleague at the Conservatory of Toronto, undoubtedly had the British-born Willan in mind when she disparaged “imported English organists” as well as other prominent organist-composers of the time such as Thomas Crawford.³²

The phrase “no creative contribution” that Pentland used here to describe these men demonstrates how the term “creative” came to have the connotation of “new” or “modern” among young composers interested in new styles—the idea being that to simply repeat older traditional styles was not very “creative.” Helmut Kallmann commented on this usage of the term in the *Toronto Daily Star* in 1955: “Some of our younger composers love the word ‘creative composition.’ In other words, every composer who uses an up-to-date idiom is ‘creative,’ whereas Leo Smith and T. J. Crawford were not because their idiom was traditional.”³³ The use of this term is subtle, but noticeable in early league documents, such as the stated constitutional aim (quoted above) “to promote the composition and playing of *creative* music,” and in an early ad that declares the organization’s purpose as “rendering available to all Canadians a full understanding of the *creative* musical culture already realized within Canada” (emphasis mine).³⁴

It did not help the young composers’ sense of frustration that the celebrated Healey Willan himself not only ignored modern trends in his own composing and teaching, but was also openly critical of such styles, which he called “unbeautiful,” “uncouth,” and “boring.”³⁵ To the older leaders of Toronto’s musical establishment such as Willan, the young modernists became known, not necessarily kindly, as “the Weinzwieg gang,”³⁶ and were even described as “ultra radicals.”³⁷ Keillor reports that Weinzwieg’s ideas were considered so dubious by his more conservative colleagues that they began to refer to him as the “fifth column” because of his “advocacy of the suspect German twelve-tone technique.”³⁸

Reflecting on the misunderstanding and lack of respect between the younger composers and their conservative teachers, Beckwith describes the CLC as being

³¹ Barbara Pentland, “Canadian Music 1950,” *Northern Review* 3 (February-March 1950): 43.

³² John Beckwith postulates that other “imported English organists” that Pentland may have had in mind include W. H. Anderson, Alfred Whitehead, Edwin A. Collins, and Quentin Maclean. Beckwith, “Music,” 144–45. She may also have intended to invoke MacMillan and Smith—a Canadian organist who studied in the United Kingdom and a British émigré, respectively.

³³ Helmut Kallmann, quoted in Leslie Bell, “Musically Speaking,” *Toronto Daily Star*, 5 February 1955, 16.

³⁴ As late as 1978 this nuanced use of the term can be seen in Weinzwieg’s reflections on the positive effects of the international composers’ conference in 1960: “It was very successful and it spread the word to many countries that there was activity of a *creative* nature in Canada” (emphasis mine). Weinzwieg, as quoted in Hayes, “Meeting Weinzwieg,” 37.

³⁵ Healey Willan, as quoted in Godfrey Ridout, “Documentary,” *Anthology of Canadian Music: Healey Willan* (Montreal: Radio Canada International, 1982). Willan also said: “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!” Quoted in Beckwith, “Music,” 144.

³⁶ Harry Freedman, telephone interview with the author, 3 February 1999.

³⁷ Beckwith, “Music,” 149.

³⁸ Keillor, *Radical Romantic*, 32.

"born out of generational confrontation."³⁹ Although the league was established with the intent of being a national organization, its early history was very much shaped by powerful personalities centered primarily in Toronto, both in the "young moderns" camp led by Weinzwieg, who began the organization, and in the "old conservative establishment" camp epitomized in the figure of Willan, in whose steps they did not wish to follow. As Beckwith postulated many years later, these older established musicians 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—?!)." ⁴⁰ No doubt all of these various conflicts—of generation, style, and personality—helped to prompt the age-limiting membership policy drafted by the CLC in 1953.

The first and only composers to actually receive an Honorary Membership status were Willan himself and Claude Champagne (renowned Quebecois composer and music educator), arguably the most important composers in the early twentieth century for Anglophone and Francophone Canada, respectively.⁴¹ According to Helmut Kallmann's account of the story, these titles were given to Willan and Champagne under pressure from celebrated Quebecois conductor Wilfrid Pelletier.⁴² When Pelletier learned that the esteemed Champagne was not included in the CLC membership or their concert programs because of his age, he was outraged and made an official complaint to the league executive committee in 1954, writing, "If the League was called the Canadian League of Young Composers, I would understand."⁴³ The following year both Champagne and Willan were made honorary members,⁴⁴ which Kallmann speculates was offered "as a gesture of reconciliation," rather than arising from a desire to honor the venerated musicians.⁴⁵ It is unclear what the elder composers thought of the kaffuffle surrounding their induction, but Willan's famous quip in reply to the honor, "Old man, tell me, does this mean I have to write like you chaps now?" suggests that he at least continued to have a detached and even paternalistic attitude toward the young group.⁴⁶ As for the league members, they never again offered honorary or regular memberships to other notable leaders in Canada's musical establishment. By the time the league's founders themselves reached the age of 60, the age-restricting policy was no longer in effect.

³⁹ Beckwith, "Memories and a Few Red-Necked Opinions," in *Music Papers: Articles and Talks by a Canadian Composer 1961–1994* (Ottawa: Golden Dog Press, 1997), 197.

⁴⁰ John Beckwith, letter to the author, 14 October 1998.

⁴¹ Carl Morey et al., "Canada," *Grove Music Online*, ed. Laura Macy, <http://www.oxfordmusiconline.com>.

⁴² Montreal-born Pelletier was one of most well-known Canadian conductors of the twentieth century. He was a regular conductor at the Metropolitan Opera in New York (1929–50), was the first conductor and artistic director of the Montreal Symphony Orchestra (1935–41), and later conducted the Orchestre Symphonique de Québec (1951–66). He was a regular supporter of contemporary music and later became a founding member of the Société de musique contemporaine du Québec (1966).

⁴³ Pelletier, quoted in Kallmann, "The Heroic Years," 102. See also LAC CLC fonds, Minutes of the Executive Council, 22 June 1954: "Pelletier raised objection to performances given to a group (CLC) with restrictive clauses."

⁴⁴ LAC CLC fonds, Minutes of the Annual General Meeting, 15 May 1955.

⁴⁵ Kallmann, "The Heroic Years," 102.

⁴⁶ Beckwith, "Memories," 197–98.

In contrast to this snubbing of older composers associated with the musical establishment, league leaders were quick to include young composers. Initially, membership was by invitation only, and the minutes from the first meeting of the CLC report that invitations were immediately extended to young composers such as Kenneth Peacock, Eldon Rathburn, Alexander Brott, Jean Papineau-Couture, Godfrey Ridout, and Oscar Morowetz. Soon after, Jean Coulthard, Walter Kaufmann, Barbara Pentland, François Morel, and Clermont Pépin also received invitations to join.⁴⁷ What is striking about this list of composers is the degree of stylistic variety among them, and how similar they all are in age. As Table 1 indicates, most of these composers were born between 1912 and 1926 (except Kaufmann and Coulthard who were somewhat older), and the league leadership may have seen them as safe allies in the generational conflict described above. The invitations to Papineau-Couture and Pentland—both composers with highly dissonant styles who occasionally used serial techniques—seem natural for league founders interested in new trends, but the invitations to Ridout, Morawetz, and Coulthard are also notable, because all wrote in traditional, Romantic, and/or lyric styles. Indeed, Ridout was a devoted student of Willan. The inclusion of these more conservative composers is further evidence that age or generation was a significant factor in the league's early identity.

A similar trend toward inclusion of younger composers is evident throughout the first decade. In fact, the most striking commonality among the forty-three composers who eventually made it into the league in the first decade is age (see Table 1). Composers interested in joining the league were required to submit samples of their work to a membership committee made up of five league members of some regional diversity, who evaluated the works in regard to their "professionalism." Aside from the sixty-year limit, age was not a condition for membership; nevertheless, the league's roster in the first decade was heavily weighted toward younger composers. With the exception of the honorary members and Sonia Eckhardt-Gramatté, all of the composers in the league in its first decade were born after 1906, and all but Murray Adaskin, Walter Kaufmann, Jean Coulthard, and Otto Joachim were born after 1912. As such, the great majority of members were in their twenties, thirties, and early forties during the league's first decade.

The youth of the group's founders was pronounced enough that, in an ad for the 1952–53 concert series, the origins of the organization were explained by league members themselves as follows: "It was in order to pool their talents and their common problems that a group of the most active *younger* composers banded together early in 1951,"⁴⁸ and a 1955 program boasts that "the league now numbers among its members the majority of the better-known composers of the *younger generation*"

⁴⁷ Coulthard's invitation is documented in William Bruneau and David Gordon Duke, *Jean Coulthard: A Life in Music* (Vancouver: Ronsdale Press, 2005), 82. Kaufmann's invitation and membership in the league can be deduced from the fact that an ad for the CLC inaugural concert (26 March 1952) mentions Winnipeg as one of the cities in which they have members. Kauffman was the only Winnipeg composer on their roster in the first three years. League minutes from 1954 report that "we are happy to have B. Pentland as a member of the league, she being one of the original group asked to join at the league's formation." LAC CLC fonds, Minutes of the Executive Council, 1 October 1954. Weinzwieg mentions early invitations to Morel and Pépin in Hayes, "Meeting Weinzwieg," 36.

⁴⁸ CLC Scrapbooks, Advertisement for the 1952–53 concert series, n.d.

Table 1. Members of the Canadian League of Composers, 1951–1960. A (C) indicates a charter member of the league; (H) indicates an honorary member.

Composer	Dates	Year Joined	Location
Adaskin, Murray (C)	1906–2002	1951	Saskatchewan
Anhalt, István	b. 1919	1954	Montreal
Applebaum, Louis (C)	1918–2000	1951	Toronto
Archer, Violet	1913–2000	1954	Montreal
Beckwith, John	b. 1927	by 1952	Toronto
Betts, Lorne	1918–1985	by 1952	Hamilton
Blackburn, Maurice	1914–1988	by 1952	Ottawa
Brott, Alexander	1915–2005	1951	Montreal
Champagne, Claude (H)	1891–1965	1955	Montreal
Charpentier, Gabriel	b. 1925	1957	Montreal
Coulthard, Jean	1908–2000	by 1952	Vancouver
Dela, Maurice	1919–1978	1956	Montreal
Dolin, Samuel (C)	1917–2002	1951	Toronto
Duchow, Marvin	1914–1979	1955	Montreal
Eckhardt-Gramatté, S. C.	1899–1974	1955	Winnipeg
Fiala, George	b. 1922	1956	Montreal
Fleming, Robert	1921–1976	by 1952	Ottawa
Freedman, Harry (C)	1922–2005	1951	Toronto
Goldberg, Theo	b. 1921	1956	Vancouver
Joachim, Otto	1910–2010	1956	Montreal
Jones, Kelsey	1922–2004	1958	Montreal
Kasemets, Udo	b. 1919	by 1953	Hamilton
Kaufman, Walter ¹	1907–1984	by 1952	Winnipeg
Kenins, Talivaldis	1919–2008	1955	Toronto
Mann, Leslie ¹	1923–1977	1954	Winnipeg
Matton, Roger	b. 1929	1958	Quebec City
McIntyre, Paul	b. 1931	1955	Toronto
Mercure, Pierre	1927–1966	by 1952	Montreal
Morawetz, Oskar	1917–2007	1951	Toronto
Morel, François	b. 1926	by 1953	Montreal
Nimmons, Philip (C)	b. 1923	1951	Toronto
Papineau-Couture, Jean	1916–2000	1951	Montreal
Peacock, Kenneth	1922–2000	1951	Ottawa
Pentland, Barbara	1912–2000	1954	Vancouver
Pépin, Clermont	1926–2006	by 1953	Montreal
Rathburn, Eldon	1916–2008	1951	Ottawa
Ridout, Godfrey	1918–1984	1951	Toronto
Somers, Harry (C)	1925–1999	1951	Toronto
Turner, Robert	b. 1929	1954	Vancouver
Twa, Andrew (C)	1919–2009	1951	Toronto
Vallerand, Jean	1915–1994	by 1953	Montreal
Weinzweig, John (C)	1913–2006	1951	Toronto
Willan, Healey (H)	1880–1968	1955	Toronto

¹ Leslie Mann resigned from the league in 1956, and presumably Walter Kaufmann gave up his membership after moving to the United States in 1957.

(both emphases mine).⁴⁹ Journalists regularly commented on league members' youth as well. When the creation of the CLC was announced and celebrated at an all-Weinzweig concert in May 1951, a Toronto *Globe and Mail* editorial alluded to the youth of the organization, and its assumed commitment to "newer trends" in

⁴⁹ CLC Scrapbooks, Concert Program, 2 March 1955.

music: “[Weinzweig’s] abilities as a composer and teacher have made him the dean of Canadian moderns, and it is noted that other officers and initial members of the League also are followers of the *newer trends*. These *young* men and women deserve a sympathetic hearing” (emphasis mine).⁵⁰ Before the inaugural concert of orchestral works the following year, another *Globe* journalist wrote a human interest piece about the group that also emphasized their age: “The Canadian League of Composers’ symphony concert in Massy Hall next Wednesday is causing so much interest that many of our readers want to know who these *young* composers are” (emphasis mine).⁵¹ This introductory concert prompted a series of human interest pieces about the composers in the *Toronto Daily Star* as well, in which their youth was continually emphasized—some articles went so far as to list the ages of the composers featured on the program. Harry Somers, for example, is described as a blond, cheerful, pipe-smoking, twenty-six-year-old Torontonian of great talent who was forced to drive a cab because he could not make ends meet as a composer in Canada.⁵²

It may be that because the league developed a reputation as a group of younger composers who were either using newer musical idioms or sympathetic to them that older and more conservative composers were not interested in joining. Willan’s reaction to his honorary membership certainly suggests that he had no interest in being involved, and it would seem that none of the other established Toronto composers or those from other Canadian cities applied to be members. In the case of MacMillan, he may have felt snubbed both as a composer and a conductor, because the league did not invite him to conduct its historic inaugural orchestral concert in Toronto in 1952. According to Louis Applebaum’s biographer, Walter Pitman, the league members “had little confidence in [MacMillan’s] commitment to Canadian music”; so they hired Geoffrey Waddington instead, whom Applebaum knew from their joint connection to the NFB.⁵³ Applebaum reported that this decision “caused a rift with Sir Ernest, who felt slighted.”⁵⁴ Tensions must have eased in later years as MacMillan did eventually conduct a league-sponsored concert of orchestral works with the TSO in February 1955.

As for other composers who did apply and were rejected, it is difficult to get an accurate and complete picture, because the collection of minutes of the executive council meetings from this period, housed at Library and Archives Canada, is incomplete. What is clear is that discussions about membership took up a significant amount of time and energy in council meetings, especially between 1954 and 1957, when the league received at least thirty-two inquiries and applications for membership. These discussions ranged from procedural matters to questions about eligibility criteria: Who has the final say about an applicant, the membership committee or the membership at large? What is the definition of “professionalism”?

⁵⁰ “Composers Form League,” *The Globe and Mail*, 10 May 1951, Editorials, 1.

⁵¹ Mona Purser, “Most League Members Started Music in Teens,” *The Globe and Mail*, 22 March 1952, 8.

⁵² Dick Ryder, “‘From Roots of Soil’: Music of Canadians Said Very Distinctive,” *Toronto Daily Star*, 7 March 1952, 15, and “Boost Canadian Composers: One Must Drive Cab to Live,” *Toronto Daily Star*, 15 March 1952, 12; also “All-Canadian Composers Concert Is on March 26,” *Toronto Daily Star*, 19 March 1952, 41A.

⁵³ Pitman, *Louis Applebaum*, 423–24, n16.

⁵⁴ Louis Applebaum, letter to the author, 25 January 1999.

Should accomplishment or potential be the most important measure of qualification? Does an applicant need to be a Canadian citizen or a Canadian resident, or both? In many cases there was disagreement about whether or not to accept a new applicant. Reflecting on charges that the league was sectarian in its early years, Beckwith confirmed years later that early meetings discussing such matters were sometimes "acrimonious." He recalled, "At one meeting we were arguing heatedly and using occasionally strong vocabulary. At a lull in the proceedings Harry [Somers, recording secretary], who up to then had said nothing, looked up from his notebook to ask, "Do you spell 'shit' with one 't' or two?"⁵⁵

Most of the applicants who were refused membership did not have, or go on to have, particularly notable careers in composition, with the exception of Galt MacDermot, Alfred Kunz, and, most notably, Graham George.⁵⁶ MacDermot and Kunz were young when they applied and may not have had a mature body of works to show to the CLC's membership committee, who required the submission of three or four scores to study and evaluate for membership. However, it is also quite possible that it was their chosen styles and genres—jazz and musical theater for MacDermot and accessible choral music for Kunz—that were not deemed "professional" enough. MacDermot would go on to have a successful career in music theater, famously writing the score for *Hair* in 1967, and Kunz became a prolific composer of choral music.

The most noteworthy membership decision in the first decade was that regarding Graham George, who was refused after much discussion and a mixed three-to-two vote against him among members of the league's membership committee.⁵⁷ George taught at Queens University in Kingston, Ontario, and had by this point already composed extensively, won several prizes for his compositions, written works in several genres (dramatic, orchestral, chamber, choral, organ), and studied for a period with Paul Hindemith at Yale.⁵⁸ It seems incredible that he would not meet the league's professional standards. He also fit the league's predominant age demographic, having been born in 1912. On the other hand, he was an English-born organist-choirmaster who wrote primarily choral works in a somewhat traditional English style, and thus he may have been judged as the type of composer (the quasi-Willan type) that the league leadership wanted to avoid.

⁵⁵ Beckwith, "Memories," 198–99.

⁵⁶ According to the minutes that are extant, the following people were also refused in the first decade (1951–60): Winnifred Rees, Lucien Lafortune, Douglas Major, Mary Elizabeth Covert, and [Morris?] Eisenstadt. Others who inquired or applied but who did not become members (and thus may not have finished the application process or may have been refused) include Robert Spergel, Ray Jessel, Lee Morgan, Leonard Basham [known more commonly as Barclay], and William Evans. Leonard Barclay was likely refused because he applied during the period when only Canadian residents were accepted in the league, and he lived in the United States. William MacCauley and Morris Surdin applied in the 1950s but did not become members until the early 1960s. LAC CLC fonds, Minutes of the Executive Council and the Annual General Meetings, 1951–60.

⁵⁷ Notes about George's long application process can be found beginning in the 20 February 1955 council minutes, when his initial inquiry about membership was mentioned, and extending over a six-year period until the 3 March 1961 minutes, when the final decision was reported. His application may have been slowed because of difficulties obtaining his scores, mentioned in the minutes of 15 December 1958. LAC CLC fonds, Minutes of the Executive, 1955–61.

⁵⁸ Clifford Ford and Betty Nygaard King, "George, Graham," *Encyclopedia of Music in Canada* <http://www.thecanadianencyclopedia.com>.

Another factor that likely led to George's exclusion from the league was an article he published called "Canada's Music—1955" that set out to evaluate the state of composition in Canada.⁵⁹ In it he reviewed the works of thirteen composers in a highly condescending manner. Curiously, the article treats the composers anonymously, assigning each a number and withholding their names. George divides his subjects into two patronizing categories: "composers using easy technical devices" (nos. 1–7), who, despite the reputations they may have enjoyed, George "ruthlessly expose[s]," and "composers whose technique is potentially adequate for the expression of serious musical thought" (nos. 8–13), but who, it seems, in all cases fall short of the mark.⁶⁰ George later circulated a "key" to the composers' identities,⁶¹ which revealed that several of the league's most prominent members were included in his scathing survey, including Weinzwieg, Beckwith, Papineau-Couture, Pentland, and Brott. (The full list of composers with their corresponding numbers is as follows: 1. Papineau-Couture; 2. Barclay; 3. Turner; 4. Coulthard; 5. Kaufmann; 6. Beckwith; 7. McIntyre; 8. Pentland; 9. Weinzwieg; 10. Brott; 11. Johnston; 12. Duchow; 13. Archer.) One member, Robert Turner, whom George described as having "both talent and intellect, but [...] frustrating the one and not using the other," was on the membership committee that eventually refused George admittance into the league.⁶²

The evidence given by the league's membership list, taking into account those who were included and those who were not, presents a contradictory picture. On the one hand, one can observe a surprising amount of stylistic pluralism, given that the founders were themselves primarily interested in modern trends. League composers wrote in a wide variety of styles, including experimental, atonal, neoclassical, folk-inflected music, and film scores. In fact, two members, Udo Kasemets and Pierre Mercure, later left the league because they felt it should have held a stricter allegiance to experimental music and the avant-garde.⁶³ On the other hand, the age limit for membership, the fact that there was no effort to include older established Canadian composers, and the rejection of composers such as MacDermot, Kunz, and George strongly suggest a generational and stylistic bias.

This contradictory picture is echoed in the recollections of the league members themselves. When I contacted some of the founding and early members of CLC in the late 1990s and asked them to characterize membership issues of the early years,

⁵⁹ Graham George, "Canada's Music—1955," *Culture* 16 (1955): 51–65.

⁶⁰ *Ibid.*, 57–64.

⁶¹ I am grateful to Robin Elliott for alerting me to George's article and providing me with a copy of the "key" letter, originally sent to John Beckwith. George writes in the letter, "My reasons for keeping [the composers] anonymous were made clear at the time. . . . But there is certainly no reason why we should be coy about it within the family." Graham George, letter to John Beckwith, 11 May 1955.

⁶² The membership committee at the time of the final decision on George consisted of Godfrey Ridout, Robert Turner, Talivaldis Kenins, François Morel, and István Anhalt. Because of some confusion arising out of their initial report, it is clear from the minutes that Morel and Anhalt voted against George, but the votes of the other three are unknown. LAC CLC fonds, Minutes of the Executive Council, 17 November 1960 and 3 March 1961.

⁶³ Beckwith, "Memories," 199. Kasemets later rejoined.

their accounts did not agree.⁶⁴ Several mentioned Willan's honorary membership but interpreted it in different ways. In a letter from 1999, Murray Adaskin described the league's membership policies as highly inclusive:

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.⁶⁵

However, this account conflicts with an earlier version of events Adaskin gave for an interview with Gordana Lazarevich in the 1980s. At that time he mentioned Willan, Leo Smith, and Arnold Walter specifically as personalities the league wanted to avoid.⁶⁶ Furthermore, his characterization of the honorary membership was much less generous: "We invited Healey Willan to become our first honorary member. We were callow young people, and we felt that he was an old-fashioned English Wagnerian. As I think back on it now, I regret this attitude on our part."⁶⁷

Louis Applebaum characterized the CLC's attitude in the early years as so exclusive that their rejection of composers such as Willan and Walter became a key aspect of their identity. He described Willan's honorary membership in negative terms:

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.⁶⁸

In an interview in 1978 with Florence Hayes, Weinzweig characterized the league initially as an inclusive national organization, rather than a "select group," but later in the same interview he admitted, "The older generation was not invited because this was going to be for a new generation of composers. There was a rift between us. It was some years before we invited Healey Willan and Claude Champagne to become honorary members."⁶⁹

Andrew Twa also acknowledged the exclusion of older composers and described the musical circles in Toronto as demonstrating "divisive hostility" during this period. In his account of events, these difficulties arose primarily from bad blood between Weinzweig and the older members of the Faculty of Music at the University of Toronto:

⁶⁴ This research was done for the author's master's thesis, "The Early Years of the Canadian League of Composers" (M.A. thesis, University of British Columbia, 1999).

⁶⁵ Murray Adaskin, letter to the author, 16 January 1999.

⁶⁶ Gordana Lazarevich, *The Musical World of Frances James and Murray Adaskin* (Toronto: University of Toronto Press, 1988), 154.

⁶⁷ Ibid.

⁶⁸ Louis Applebaum, letter to the author. Applebaum implies that Walter received honorary status, but it was in fact Champagne who received honorary membership with Willan. Walter was actually under the sixty-year age limit but nevertheless not invited to join.

⁶⁹ Weinzweig, quoted in Hayes, "Meeting Weinzweig," 37.

At the outset it was apparent that Healey Willan, Sir Earnest MacMillan and Arnold Walter (and perhaps others) would not be invited to join. . . . You must realize the polarization centered upon Weinzwieg; he was truly the ONLY Canadian known to . . . openly [espouse] the twelve-tone ideal. . . . He was presumably in defiance of the British school of institutional musical training, symbolized by Willan and MacMillan, or of remotely Germanic influence such as Arnold Walter. . . . The sixty-year prohibition on membership was but another snide way of asserting an indifferent bias.⁷⁰

A final perspective on the group's inclusivity in these early years comes from Harry Freedman. In reflecting on Willan in particular, Freedman replied, "*Later*, when we looked at Willan we looked at it differently. . . . Some of us became good friends with Willan. . . . *Then* we were concerned with being modern."⁷¹ He argued that despite their concern with "being modern" they were aware of their own bias and were sincere in their efforts to work against their prejudice. He insisted that the CLC was "*very successful*" in being inclusive, and he reported that "the [membership] committee bent over backward, *even* if they despised [a certain composer's] style, to include."⁷² Freedman's nuanced description is a telling one that may cut to the truth of the matter—that the younger composers dedicated to new styles who led the league did indeed "despise" more conservative styles, but that they made an effort, even if they were not always successful, to overcome their biases to include a wide range of fellow composers.

The CLC Concerts: Diversity within the "New Sound"

One of the most ambitious activities of the league during the first decade was the programming of concerts featuring works written by their members. With the help of independent concert-promotion organizations in Toronto and Montreal,⁷³ the league presented an impressive total of thirty concerts of Canadian music in the 1950s, either on their own or with the help of cosponsoring organizations. Half of these performances (fifteen) took place in Toronto, eight were given in Montreal, two in Hamilton, two in New York, and one each in Stratford, Ottawa, and Vancouver (see Appendixes 1 and 2 for detailed lists of these events). The group also hosted a series of film nights in Toronto showcasing film scores written by their members (see Appendix 3) and published the book *Fourteen Piano Pieces by Canadian Composers* (Frederick Harris, 1955). In all, the league was involved in the performance of 216 Canadian concert works in its first decade (although some of these works were repeat performances) and the screening of approximately forty films with scores written by their members.

⁷⁰ Andrew Twa, letter to the author, 16 January 1999.

⁷¹ Freedman, telephone interview.

⁷² *Ibid.*

⁷³ The Canadian Music Associates (Ontario) was created in 1952 (incorporated in 1954) to organize, finance, and promote league concerts in Toronto, and the Society of Canadian Music/Société de musique canadienne was established in 1953 to do the same in Montreal. These organizations were made up of supporters of the CLC (laymen, musicians, businessmen, spouses) as well as CLC members themselves. Programming for the concerts was left in the hands of the CLC executive.

Already in the year after their formation, with no money in the bank, the league made ambitious plans to hire the TSO to present a concert of orchestral music in March 1952 in Massey Hall. An all-Weinzweig concert cosponsored by league, the Royal Conservatory, and the CBC had been used to officially announce the newly formed league the previous year, but the TSO concert was touted as the organization's "world premiere" and was used to showcase the works of seven members. The event created quite a stir; it enjoyed a lot of press coverage and was transmitted across the nation by the CBC. Governor General Vincent Massey was a patron for the event, which drew greetings and congratulations from Prime Minister Louis St. Laurent. Lazare Saminsky, who thirty years earlier had been a founding member of the U.S. League of Composers,⁷⁴ and whom Weinzweig had consulted when making plans to create the Canadian League, was a special guest.⁷⁵

The cause of Canadian music was given a further boost when the following year (October 1953) an even more grandiose orchestral concert of Canadian music was organized to take place in Carnegie Hall in New York, conducted by Leopold Stokowski. The league was one of the many groups to cosponsor this elaborate event hosted by BMI Canada, and although no league members were on the program committee,⁷⁶ four of the six pieces programmed were by league members (Mercure, Brott, Morel, and Ridout; the others were by Colin McPhee and Willan).⁷⁷ Olin Downes described the concert in the *New York Times* as being "of exceptional interest and artistic significance."⁷⁸

In subsequent years league concerts were not always as elaborate, celebrated, or costly as these first performances, but they were nevertheless significant: six more orchestral concerts, a double bill of two short operas by Somers and Blackburn, and almost two dozen other concerts featuring a variety of chamber, vocal, and choral pieces. In addition to giving a public voice to contemporary Canadian composers on a scale never heard before, these concerts had the unforeseen consequence of establishing, for the first time, a small repository of Canadian music scores, kept in the house of John Beckwith (the league's secretary) throughout the 1950s. This library (about 300 scores) was eventually donated to the newly established Canadian

⁷⁴ Metzger, "The League of Composers," 45–46.

⁷⁵ The exact relationship of Saminsky to the CLC is not clear, but he considered himself something of an expert on Canadian composers after writing about a number of them in his survey of composers in North America, *Living Music of the Americas*. Many of the Canadian composers Saminsky wrote about in his survey later became league members, such as Weinzweig, Applebaum, Somers, Fleming, Archer, Rathburn, Coulthard, Pentland, Blackburn, Brott, and Ridout. Saminsky, *Living Music of the Americas* (New York: Howell, Soskin and Crown, 1949), 172–94. The league repaid him for his support of their organization by cosponsoring a concert of his works in New York in April 1953.

⁷⁶ The committee consisted of Sir Ernest MacMillan, Claude Champagne, Boyd Neel, Wilfrid Pelletier, Henry Cowell, William Schuman, and Walter Piston.

⁷⁷ *Canadian Music at Carnegie Hall: A Report* ([Toronto?]: BMI Canada, [1953?]). The work by McPhee was his now-famous *Tabuh-Tabuhan*, which had been written in 1936 but did not receive attention until this New York performance. McPhee, who lived in New York when the league was founded and later lived in Los Angeles, was never involved in the CLC. Willan did not receive honorary membership in the league until 1955.

⁷⁸ Olin Downes, "Stokowski Offers 5 [sic] Canadian Works," *New York Times*, 17 October 1953, 10.

Music Centre in 1959, making up the humble beginnings of what would eventually become an immense national repository of Canadian music.⁷⁹

An examination of the musical styles and personalities showcased in these league concerts reveals that similar trends guiding their membership policy also guided their programming choices: On the one hand, one can observe a wide array of stylistic influences, including serialism, polytonality, chromaticism, Romanticism, and folk-inflected styles; on the other hand, even among this diversity a preference for more modern styles and a bias toward Weinzwieg's Toronto circle in particular is also apparent. Table 2 lists league composers and the number of times they had works performed at league concerts. Although this tally is a somewhat crude measure, in that it does not take into account repeat performances or the length or intricacy of the work involved, it nevertheless provides a sense of whose works were favored.

As Table 2 demonstrates, Weinzwieg and a handful of his more prominent students—Somers, Beckwith, Adaskin, Betts, and Freedman—received a very high number of performances compared to other members. Performances of works by this collection of six composers make up about 43 percent of the total performances in the first decade. Everyone in this Toronto group was also involved in the league's executive leadership in the early years, except Adaskin, who moved to Saskatchewan in 1952, and they were all modernists. Indeed, this group was often described as “the Toronto twelve-tone school,” even though very few of them used serial techniques consistently. Beckwith has described the group as “eclectic modernists” who show the influence of twelve-note processes, Bartókian rhythms, and jazz inflections.⁸⁰

Other modernist composers filling out the top spots on the list of most-performed works are Papineau-Couture, Morel, and Brott, all working in Montreal. Papineau-Couture, like Weinzwieg, was an influential teacher of modern styles and wrote in a highly chromatic style influenced by impressionism and serialism. Morel's compositions of this period used modes, chant, and cluster chords somewhat similar to Messiaen, whereas Brott wrote in a robust and sometimes harsh musical language with hints of Romanticism, analogous to Shostakovich. Pierre Mercure, Jean Vallerand (both in Montreal), and Udo Kasemets (an Estonian émigré composer working in Hamilton), who each worked in modern or avant-garde idioms, also received a generous representation on league concerts.

Thus it seems that league leadership had a perceptible preference for modernistic composers and their works when choosing repertoire for concerts, and especially key personalities in Toronto and Montreal. On the other hand, several more moderate and even conservative composers were represented in league concerts as well. Perhaps the most notable in this regard are Jean Coulthard, a Vancouver composer with a lyrical and even pastoral style (nine performances); Oskar Morawetz, an émigré

⁷⁹ A detailed history of the beginnings of the Canadian Music Center (CMC) and league members' significant role in getting it started are documented in Karen Kieser, “The Canadian Music Centre: A History,” in *Célébration: Essays on Aspects of Canadian Music Published in Honour of the 25th Anniversary of the Canadian Music Centre*, ed. Godfrey Ridout and Talivaldis Kenins (Toronto: Canadian Music Centre, 1984), 7–26. The CMC exists to promote Canadian concert music, primarily by housing and lending scores (from their collection of over 20,000), and selling CDs (www.musiccentre.ca).

⁸⁰ Beckwith, “Music,” 159.

Table 2. Members of the Canadian League of Composers, 1951–1960, and the number of times they had works programmed on regular league concerts, or on concerts cosponsored by the league. Blanks indicate zero works performed. This tally does not include film music played during the league's film nights (see Appendix 3) because these works were first and primarily supported by the NFB, and they were programmed by one member, Louis Applebaum, rather than a league committee.

Composer	Regular Concerts	Cosponsored Concerts	Total
Weinzweig, John	18	9	27
Somers, Harry	21	1	22
Papineau-Couture, Jean	13	3	16
Beckwith, John	14	1	15
Adaskin, Murray	10		10
Morel, François	9	1	10
Betts, Lorne	8	1	9
Freedman, Harry	7	2	9
Brott, Alexander	7	1	8
Coulthard, Jean	7	1	8
Fleming, Robert	6	1	7
Kasemets, Udo	6		6
Mercure, Pierre	5	1	6
Morawetz, Oskar	5	1	6
Vallerand, Jean	5	1	6
Blackburn, Maurice	5		5
Anhalt, István	3	1	4
Nimmons, Philip	4		4
Pentland, Barbara	3	1	4
Ridout, Godfrey	2	2	4
Champagne, Claude	3		3
Dolin, Samuel	3		3
Peacock, Kenneth	3		3
Archer, Violet	2		2
Joachim, Otto	1	1	2
Kenins, Talivaldis	2		2
McIntyre, Paul	2		2
Pépin, Clermont	2		2
Rathburn, Eldon	2		2
Twa, Andrew	2		2
Applebaum, Louis	1		1
Eckhardt-Gramatté, S. C.	1		1
Jones, Kelsey	1		1
Kaufman, Walter	1		1
Matton, Roger	1		1
Turner, Robert	1		1
Willan, Healey*			
Charpentier, Gabriel			
Dela, Maurice			
Duchow, Marvin			
Fiala, George			
Goldberg, Theo			
Mann, Leslie			

*Willan's *Coronation Suite* was featured in the 1953 Carnegie Hall concert cosponsored by the league, but no league members were on the programming committee for this event (see p. 461), nor was Willan yet an honorary CLC member.

composer of romantic leaning who used expanded tonal techniques (seven); and Godfrey Ridout, a student of Willan whose style shows the influence of Elgar and Walton (four). League concerts also included a handful of works by Peacock, Jones, and Matton—composers with folk-inflected styles.

Another important exception to the league's tendency to privilege modernists from Toronto and Montreal is the programming of film music by Applebaum, Blackburn, Fleming, and Rathburn, who were current or former employees of the NFB.⁸¹ Several of their works were included in regular concerts (Fleming—eight performances, Blackburn—six, Rathburn—two, Applebaum—one), and their film scores dominated the nine film nights hosted by the league in Toronto (see Appendix 3). The scores for the films shown (which were almost all documentaries or animated shorts) were occasionally experimental—especially those produced by the renowned animator and film director Norman McLaren. Several of his films in which he experimented with drawing synthetic sounds directly on film stock were featured.⁸² The more traditional films with scores by league members offered a wide variety of styles from impressionism to big band jazz to folk song settings and lush Romanticism, but on the whole the music heard on film nights tended to be more conventional than that heard in the league's regular concerts. Although they did not receive the same amount of publicity as the regular concerts, the film nights broadened the stylistic scope of league activities in the early years.

Despite these concessions to moderate and traditional styles, the league's tendency to feature works perceived as inaccessible gained them a reputation as modernists and even radicals. Although very few of these composers were truly radical avant-gardists by European or New York standards, in Canada members of the league “were considered the avant-garde of [their] time.”⁸³ Their reputation as rebels has to be understood in the context of the conservative musical climate in the country at the time, and the fact that their approach to composition marked such a striking contrast with that of the previous generation of composers.

Evidence of this modernist reputation abounds in the reviews for the league's concerts throughout the first decade: Reviewers praised the group's pioneering efforts but also commented on the difficult modernism of the works programmed. Hugh Thomson described the “world premiere” concert as “an occasion for patriotic pride,” a “significant evening,” and “literally a howling success.”⁸⁴ At the same time, his remark that the audience's clapping was “never less than that given in the same hall to so-called ‘safe’ works of the standard repertoire” hints at the perceived modernist bent of the evening.⁸⁵ In a subsequent review, Thomson applauded the fact that “young Canadian composers had a chance to be heard,” but noted that the “accent throughout was heavily on modern style.”⁸⁶

⁸¹ Several other composers in the league occasionally wrote for film, including Weinzwieg, Pentland, Morawetz, and Ridout, but none of them as consistently as these four NFB composers.

⁸² These films include the Academy Award-winning animated short *Neighbours* (1952) and *Rythmetic* (1956, both scores by McLaren), as well as *Twirligig* (1952) and *Blinkity-Blank* (1955, both scores by Blackburn). Also included were McLaren's animated interpretation of the music of the Oscar Peterson Trio (*Begone Dull Care*, 1949) and the humorous animated short *Chairy Story* (1957), which features the music of Ravi Shankar.

⁸³ Adaskin, letter to author.

⁸⁴ Hugh Thomson, “Wild Applause, Cheering at All-Canadian Concert,” *Toronto Daily Star*, 27 March 1952, 14.

⁸⁵ *Ibid.*

⁸⁶ Hugh Thomson, “Canadian Composers Get Hearing by Top Artists,” *Toronto Daily Star*, 12 December 1952, 13.

John Kraglund suggested that listening to new Canadian music was important regardless of its quality: "Good or bad, music by Canadian composers must be heard, and only the listeners can pass final judgment on the value and durability of the works."⁸⁷ In another review he reflected: "[At a concert like this] there is a feeling that things worth hearing are being accomplished by our national composers."⁸⁸ He did add, however, that listening to a full concert of new music was "a little demanding."⁸⁹ In a similar vein, Eric McLean made a plea for readers to attend an upcoming league concert, arguing that it would be stimulating and important, rather than necessarily enjoyable: "It would be foolish to suggest you should take in this concert because all of it will please you. At a distance of four days I can already guarantee that such a reaction will be impossible."⁹⁰

The league was sometimes openly criticized for the stylistic preferences of its members. One review complained that the league's composers so far had "managed to achieve little that is joyful or lighthearted,"⁹¹ another accused them of sharing "an almost pathological fear of convention,"⁹² and a third asserted that league composers believed that "to avoid sounding like Healey Willan is itself a virtue."⁹³ In his weekly column on music in Toronto, Leslie Bell argued that Canada needed "lighter" composers in addition to "young composers earnestly trying to blaze new trails," and doubted that such composers would be included in the CLC.⁹⁴ Bell also criticized the league's published piano album, suggesting that some of the pieces showed evidence of a "self-conscious striving for effect," and wrong notes "for the sake of being different."⁹⁵ He was supported in that view by McLean, who thought that the volume contained too many works of a twelve-tone idiom for the average pianist. "After all," he remarked, "twelve-tone music is an acquired taste, like olives."⁹⁶

Several specific works were criticized for their alleged harsh qualities. Thomson complained, for example, that in the first movement of Weinzwieg's *Divertimento No. 2* the oboe is made "to crackle, barnyard style,"⁹⁷ and Jacob Siskind suggested that the work would be ideal as "background for film—perhaps one of the National Film Board's mental health series."⁹⁸ Thomson also disliked the third movement of Somers's Violin Sonata, describing it as suffering from "a form of modernistic

⁸⁷ John Kraglund, "Music in Toronto: New Works of Eight Composers Prove Interesting but Demanding," *The Globe and Mail*, 13 April 1953, 12.

⁸⁸ John Kraglund, "Music in Toronto: League of Composers' First Program Shows Good Balance in Canadian Music," *The Globe and Mail*, 30 November 1953, 9.

⁸⁹ Kraglund, "Music in Toronto: New Works of Eight Composers."

⁹⁰ CLC Scrapbooks, Eric McLean, "Music Notes: Young Composers Need Public with Curiosity," *Montreal Star*, 26 February 1955.

⁹¹ John Kraglund, "Music in Toronto: League of Composers' First Program Shows Good Balance."

⁹² John L. Watson, "TSO Features Canadian Composers," *The Globe and Mail*, 27 March 1952, 10.

⁹³ CLC Scrapbooks, Milton Wilson, "Music Review," *Canadian Forum* (January 1953).

⁹⁴ Leslie Bell, "Musically Speaking," *Toronto Daily Star*, 23 February 1957, 12, and 2 March 1957, 19.

⁹⁵ Leslie Bell, "Musically Speaking," *Toronto Daily Star*, 3 April 1955, 12.

⁹⁶ CLC Scrapbooks, Eric McLean, "Critically Speaking," CBC Broadcast, 22 May 1955.

⁹⁷ Thomson, "Canadian Composers Get Hearing by Top Artists."

⁹⁸ CLC Scrapbooks, Jacob Siskind, "Canadian Composers Premiered," *Montreal Star*, n.d.

‘rigor mortis’” that resulted in music “so sour your toes curled under.”⁹⁹ This same review praised the more conservative style of Morawetz’s songs, commenting that this composer, at least, “apparently . . . doesn’t feel it’s corny to express deep feeling in his music.”¹⁰⁰ Thomson swore that Pentland’s Piano Concerto was written with “the avowed purpose of exasperating the average listener,” and declared melodramatically that he would rather “take the gas-pipe and end it all” than listen to it again.¹⁰¹

Occasionally, the league was praised for its stylistic explorations and criticized for not being modern enough. In an early review for radio, William Krehm of CJBC AM¹⁰² noted that audiences had come to expect that league concerts would be “unabashedly modern.”¹⁰³ He defended this modernist inclination, however, and went so far as to criticize the more conservative pieces programmed, such as Robert Fleming’s *Six Improvisations on a Liturgical Theme*, which he commented was so “commonplace” that it illustrated precisely what “drives composers to write modern music.”¹⁰⁴

As this diversity of commentary demonstrates, the music presented in league concerts was different enough from the conservative programming heard in Canada in the past to give the organization the reputation of being “unabashedly modern.” Although the league composers were frequently chided for their programming biases, they were also praised for their efforts to bring the music of Canadians to the Canadian public, no matter what the style. Indeed, because of their efforts in this valiant first decade, Canadian music gained a much higher profile in the nation’s musical life. Eventually other groups also began to pay attention to and program Canadian music, and so the members of the league felt they could be “relieved of their concert-giving mission” at the end of the 1950s.¹⁰⁵ As Applebaum expressed it, they could finally “[lift] a great load from weak and thinly structured shoulders.”¹⁰⁶ Many league members went on in the 1960s and 1970s to be involved

⁹⁹ Hugh Thomson, “Canadian Composers Gain Ground, Praise Morawetz,” *Toronto Daily Star*, 30 November 1953, 8.

¹⁰⁰ Ibid.

¹⁰¹ Hugh Thomson, “Pentland Piano Concerto Most Disagreeable, Irritating to Hear,” *Toronto Daily Star*, 13 March 1958, 15. In response to this appraisal and a passing comment by Bell in the same paper that the work was “extremely bad,” John Beckwith wrote an angry letter that gave a substantial analysis of the work to prove its merit. Bell’s rebuttal came the next week in his column, which simply continued to disparage the work: “The sound of the strings degenerated into a hideous leer over which the soloist pecks away at the piano in a curious hen-like fashion.” Leslie Bell, “Canada Music Forum Proved Miserable Flop,” *Toronto Daily Star*, 15 March 1958, 29, and “OK, Here’s Why It’s ‘Extremely Bad,’” *Toronto Daily Star*, 22 March 1958, 22.

¹⁰² CJCB AM is a Toronto radio station owned by the CBC. During the 1950s it was part of the CBC’s Dominion Network (1944 to 1962), which offered English-language programming that was lighter than the primary CBC network and also included local and U.S. programming.

¹⁰³ CLC Scrapbooks, William Krehm, “CJBC Views the Shows,” 14 December 1952.

¹⁰⁴ Ibid. In a later review Krehm criticized several other works for being unadventurous, including Adaskin’s *Serenade Concertante*, Morel’s *Equisse*, Ridout’s *Cantiones Mysticae*, and Fleming’s *Shadow on the Prairie*. CLC Scrapbooks, William Krehm, “CJBC Views the Shows,” 14 February 1955.

¹⁰⁵ Beckwith, letter to author.

¹⁰⁶ Applebaum, letter to author.

in other new-music organizations where Canadian works were featured alongside non-Canadian pieces.¹⁰⁷

The capstone of the league's dynamic first decade of activity was the International Conference of Composers, which took place in Stratford in August 1960. With the help of a grant from the newly formed Canada Council, and with the support and co-operation of the Stratford Festival, the CBC, and several other organizations, league leaders planned a weeklong gathering intended to foster international dialogue and raise the profile of Canadian music. The impressive list of composer-delegates from twenty different countries included 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 series of concerts programmed for this international event provide a final example of how the league's leadership balanced their interest in modern styles with their commitment to diversity. The five concerts featured works by several leading modern and avant-garde composers, such as Varèse, Krenek, Rochberg, Stravinsky, Berio, Cage, and Messiaen. Of the six Canadian compositions, five were by leading Canadian moderns—Anhalt, Freedman, Joachim, Papineau-Couture, and Weinzwieg. On the other hand, the concerts also included music of more middle-of-the-road composers, such as Roy Harris, Godfrey Ridout, Heitor Villa-Lobos, Otar Taktakishvili (Soviet Union), Juan José Castro (Argentina), and Héctor Campos-Parsi (Puerto Rico). This range of styles prompted George Rochberg to comment in his review of the event, "One thing stands out: namely, the scope and range of the conference, quite remarkable in an era of extreme partisanship. 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."¹⁰⁸ Ironically, the stylistically diverse Stratford conference was one of the catalysts for the more rigorously avant-garde ONCE Festival in Ann Arbor, Michigan, in the 1960s. Several of ONCE's future organizers attended the conference and came up with the idea for their own festival on the car ride home.¹⁰⁹

If the goal of league's leaders in hosting this conference had been to prove to the world that Healey Willan was not Canada's only composer, they were certainly successful. Alfred Frankenstein's review of the conference praised the works he heard by Joachim, Anhalt, Freedman, and Weinzwieg, and it offered the following assessment of the conference in general: "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

¹⁰⁷ For example, Ten Centuries Concerts, the Société de musique contemporaine du Québec, New Music Concerts, Array, Canadian Electronic Ensemble, Nova Musica, Vancouver New Music Society, Music Inter Alia, and Days, Months and Years to Come.

¹⁰⁸ George Rochberg, "Canada," *Musical Quarterly* 47 (1961): 105.

¹⁰⁹ Gordon Mumma, Roger Reynolds, Robert Ashley, and George Cacioppo attended the Stratford Festival together. According to Reynolds, on the way home they discussed their frustration at not having access to some of the renowned composers at the conference. "On the way home, I think probably Bob said, 'We could do a better festival than that.' So ONCE hatched right there in the car." Leta E. Miller, "ONCE and Again: The Evolution of a Legendary Festival," liner notes to *Music from the ONCE Festival, 1961–66*, New World Records 80567 (5 CDs, 2003), 37–40.

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. . . . In short, what this festival did was put Canada on the map.”¹¹⁰

Having established a solid reputation both at home and abroad, the league changed focus beginning in the 1960s from concert-giving activities to lobbying, 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. As the years passed, the generational conflict that had colored their early years faded into the past, and the league became a much larger and broader organization, which today includes more than 300 members.¹¹¹

CLC Identity in the Context of Postwar Canada

The tension in the league’s early history between promoting Canadian composers generally and modernistic styles specifically can be understood as a reaction on the part of young composers to their unique Canadian context, especially a conservative music climate, lack of musical infrastructure, and generational conflicts felt particularly keenly by composers living in Toronto. Another important Canadian context that may help explain how and why the league began when it did was the flood of public dialogue that occurred during the postwar era about Canadian culture. This dialogue was prompted in part by a surge of patriotism during the war and in part by a series of government studies after the war evaluating various aspects of Canadian culture.¹¹² The most famous was a study launched to investigate the areas of culture and education—a Royal Commission on National Development in the Arts, Letters and Sciences was established under the direction of diplomat Vincent Massey in 1949. The study’s findings, released in 1951 and known as the “Massey Report,” painted a bleak picture of the arts and scholarship in Canada. In keeping with the rebuilding, progressive spirit of the times, however, the report also gave many suggestions for improvement. The most influential was the institution of an arts and letters funding organization, which was realized six years later (1957) with the establishment of the Canada Council—an organization that subsequently had an enormous impact on the development of the arts in Canada.¹¹³

¹¹⁰ Alfred Frankenstein, as quoted in John Beckwith and Udo Kasemets, eds., *The Modern Composer and His World: A Report from the International Conference of Composer* (Toronto: University of Toronto Press, 1961), 170.

¹¹¹ The CLC’s current members and activities can be reviewed at www.clc-lcc.ca.

¹¹² These studies include the 1949 Royal Commission on National Development in the Arts, Letters and Sciences (Massey Commission) and subsequent commissions on broadcasting, magazines, and bilingualism and biculturalism.

¹¹³ J. L. Granatstein, “Culture and Scholarship: The First Ten Years of the Canada Council,” in *Canadian Music: Issues of Hegemony and Identity*, ed. Beverly Diamond and Robert Witmer (Toronto: Canadian Scholars’ Press, 1994), 115.

It is no coincidence that the league began in the year that this report was published, and in the context of this national discussion on the arts in Canada, nor is it very surprising that the league and its supporters worked so hard to improve their lot in Canadian culture after having their negative experiences confirmed in the report. During these postwar years, which were also economic boom years, many artists and intellectuals, both native-born and new immigrants, joined together to further their own causes.¹¹⁴ As Kallmann put it: “Everyone not only dreamt of a great future, but got busy building this future.”¹¹⁵ 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 that helped to raise the standard of cultural life in their country before government support was available through the Canada Council.

This context of national arts building offers another nuance to the league’s struggles to be inclusive in its early years. In trying to explain why composers finally succeeded in creating a league in 1951 after repeated failures, Applebaum credits this dynamic nationalist spirit among artists: “By 1951, things were different. A new national consciousness[—]or is it perhaps a self-consciousness[—]was stirring up energies and attitudes that were certainly not evident a few years earlier, and on a scale that just couldn’t be politely smiled aside.”¹¹⁶ League members likely felt the weight of the responsibility to create a place for composition as a profession in Canada, but at the same time they were keen to construct an image for Canadian music that was progressive. They were anxious in particular to make sure that the more conservative British model epitomized in the compositional career of Healey Willan was not the only option available to them, and that Canada would not gain (or keep) a reputation as a musically conservative colonial backwater. Although the CLC’s founders did not attempt to build a specific national style, their tireless ground-breaking activities and their stylistic and generational biases did indeed redefine what “Canadian music” was at the time and continues to be today. Although we may criticize their failure to live up to the inclusive goals they set for themselves, it is difficult not to sympathize with their concerns and admire the tenacity of their activities in these early years as they sought to create a place for themselves and future generations of composers in the Canadian cultural landscape.

Appendix 1. Concerts Organized by the Canadian League of Composers, 1951–1960

Non-CLC composers are indicated with an asterisk (*).

26 March 1952, Massey Hall, Toronto; Toronto Symphony Orchestra, Geoffrey Waddington, cond.; John Dembeck, violin; CBC broadcast. **Works:** Murray

¹¹⁴ George Woodcock, *A Social History of Canada* (Toronto: Penguin Books Canada, 1989), 353.

¹¹⁵ Kallmann, “The Heroic Years,” 100.

¹¹⁶ Louis Applebaum, Notes for a talk on CBC’s “This Week,” 29 May 1954, Applebaum fonds, 1979-002/023, folder 423.

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

11 December 1952, Eaton Auditorium, Toronto; String Orchestra, Geoffrey Waddington cond.; Bernard Heinze, guest cond.; Nicholas Fiore, flute; Abe Galper, clarinet; Perry Bauman, oboe; Marie Iosch, harp. **Works:** Lorne Betts, *Suite for Strings*; Jean Coulthard, *Music on a Quiet Song* [flute, strings]; Andrew Twa, Serenade No. 1 [clarinet and strings]; Samuel Dolin, Serenade for Strings; John Weinzwieg, Divertimento No. 2 [oboe, string orchestra]; Robert Fleming, *Six Improvisations on a Liturgical Theme* [string orchestra]; Harry Somers, Suite for Harp and Chamber Orchestra.

11 April 1953, Eaton Auditorium, Toronto; Spivak String Quartet (Elie Spivak, Francesco Fusco, violins; Jack Nielson, viola; Philip Spivak, cello); Mary Morrison, soprano; Arlene Nimmons, piano; Dirk Keetbaas, flute; Perry Bauman, oboe; Harry Freedman, English horn; Leslie Mann, clarinet; Elver Wahlberg, bassoon. **Works:** John Beckwith, Quartet for Woodwind Instruments; Oskar Morawetz, Four Songs ("Land of Dreams," "Piping Down the Valleys Wild," "When We Two Parted," "I Love the Jocund Dance") [voice, piano]; Phil Nimmons, Piano Sonata; John Weinzwieg, String Quartet No. 2; Harry Freedman, *Woodwind Sketches* [flute, oboe, English horn, clarinet, bassoon]; Jean Papineau-Couture, *Quatrains* [song cycle; soprano, piano]; Kenneth Peacock, *Elegy for Piano*; Louis Applebaum, Fantasy for Five Instruments [violin, viola, cello, oboe, piano].

14 May 1953, Vancouver Art Gallery, Vancouver; Jean Coulthard, piano; Ursula Malkin, piano; Beth Watson, soprano; Jean Murphy, flute. **Works:** Jean Papineau-Couture, Prelude [piano]; Jean Papineau-Couture, *Perpetual Motion* [piano]; John Weinzwieg, Sonata (1950) [piano]; Murray Adaskin, *Epitaph* [soprano, piano]; John Beckwith, "Serenade" [soprano, piano]; John Beckwith, "The Formal Garden of the Heart" [soprano, piano]; Alexander Brott, "Strangers Yet" [soprano, piano]; Jean Papineau-Couture, *Eglogues—"Regards" and "Printemps"* [soprano, piano, flute]; Harry Somers, "Look Down Fair Moon," "After the Dazzle of Day," "A Clear Midnight" [soprano, piano]; Jean Coulthard, "No Music is Abroad," "Canterbury," "The Gulf of Georgia" [soprano, piano]; Jean Coulthard, Two Etudes [piano]; Harry Somers, Sonata [piano].

28 November 1953, Eaton Auditorium, Toronto; Barbara Franklin, soprano; Glenn Gardiner, baritone; Patricia Grant Lewis, piano; Leo Barkin, piano; John Beckwith, piano; Hyman Goodman, violin; Rowland Pack, cello; Leslie Mann, clarinet. **Works:** Jean Papineau-Couture, Aria, Bagatelle, and Rondo (from *Suite*) [piano]; Lorne Betts, *Five Songs to Poems by James Joyce* [soprano, piano]; Harry Somers, Sonata for Violin and Piano [No. 1]; Oskar Morawetz, "Chimney-Sweeper," "Grenadier" [baritone, piano]; Udo Kasemets, Six Preludes for Piano; John Beckwith, *The Great Lakes Suite* [soprano, baritone, clarinet, cello, piano].

3 February 1954, Plateau Hall, Montréal; Orchestra, Geoffrey Waddington, cond.; Lois Marshall, contralto; Noël Brunet, violin; CBC broadcast. **Works:** Oskar Morawetz, Fantasy for Orchestra (from Symphony No. 1); Lorne Betts, *Suite da chiesa*; Jean Papineau-Couture, *Concerto pour violon et orchestre de chambre*; Udo

Kasemets, *Estonian Suite* [soprano, piano, string orchestra]; Alexander Brott, *Songs of Contemplation* [high voice, orchestra]; Pierre Mercure, *Pantomime* [wind and percussion ensemble]; François Morel, *Antiphonie* [orchestra]; Jean Vallerand, *Prélude pour orchestre*.

3 April 1954, Eaton Auditorium, Toronto; Dembeck String Quartet (John Dembeck, Stanley Kolt, violins; Ross Lechow, viola; Rowland Pack, cello); Chorus, Ernesto Barbini cond.; James Milligan, baritone; Douglas Bodle, organ and piano; Trudy Carlyle, mezzo-soprano; Gordon Mackay, double bass; Murray Adaskin, violin; Gordon Kushner, piano. **Works:** Lorne Betts, *Build Well the Peace* [three choral songs; chorus, piano]; John Weinzweig, "To the Lands over Yonder" [chorus]; Harry Freedman, Five Pieces for String Quartet; Godfrey Ridout, "Mordecai's Laments," from the dramatic symphony *Esther* [baritone, chorus, organ]; Alexander Brott, *Four Songs of Contemplation* [mezzo, string quartet, double bass]; Murray Adaskin, Sonata for Violin and Piano; Samuel Dolin, *Hills of Hebron* [chorus, piano]; Jean Coulthard, *Quebec May* [chorus, two pianos].

20 November 1954, Convocation Hall, McMaster University, Hamilton; Trudy Carlyle, mezzo-soprano; John Dembeck, violin; Mario Bernardi, piano. **Works:** Murray Adaskin, Piano Sonata; John Beckwith, "Serenade" [soprano, piano]; Lorne Betts, "All Night on the Dunes" [mezzo, piano]; Harry Somers, Two Simple Songs ("The Garden," "Asleep") [soprano, piano]; Maurice Blackburn, "*Soir d'hiver*" [mezzo, piano]; John Weinzweig, Sonata for Violin and Piano; Murray Adaskin, Conzona and Rondo [violin, piano]; John Weinzweig, Suite No. 2 for Piano; François Morel, *Étude de sonorité No. 1* [piano]; Phil Nimmons, Toccata [piano]; Harry Somers, Rhapsody [violin, piano]; Harry Somers, *Mime* [violin, piano]; Jean Coulthard, *October Song Cycle* ("No Music is Abroad," "October," "Canterbury," "Night Wind") [mezzo, piano].

4 December 1954, Royal Conservatory of Music, Toronto [cf. 20 November 1954 concert in Hamilton]; Trudy Carlyle, mezzo-soprano; John Dembeck, violin; Mario Bernardi, piano. **Works:** Murray Adaskin, Piano Sonata; John Beckwith, "Serenade" [soprano, piano]; Lorne Betts, "All night on the Dunes" [mezzo, piano]; Robert Fleming, "A Song for June" [soprano, piano]; Harry Somers, Two Simple Songs ("The Garden," "Asleep") [soprano, piano]; Maurice Blackburn, "*Soir d'hiver*" [soprano, piano]; John Weinzweig, Sonata for Violin and Piano; Murray Adaskin, Conzona and Rondo [violin, piano]; John Weinzweig, Suite No. 2 for Piano; François Morel, *Étude de sonorité No. 1* [piano]; Phil Nimmons, Toccata [piano]; Harry Somers, Rhapsody [violin, piano]; Harry Somers, *Mime* [violin, piano]; Jean Coulthard, *October Song Cycle* ("No Music is Abroad," "October," "Canterbury," "Night Wind") [mezzo, piano].

11 December 1954, [Hamilton]; Collegium Musicum Hamiltonianum, Udo Kasemets, cond.; Eleanor Clarke, piano; Joan Heels, mezzo-soprano; Catharine Hindson, soprano. **Works:** John Weinzweig, *To the Lands over Yonder* [chorus]; John Weinzweig, *Waltzling* [piano]; Harry Freedman, Piano Suite (3rd, 4th movt.); John Beckwith, *Three Lyrics of the T'ang Dynasty* [mezzo-soprano, piano]; John Beckwith, *The Music Room* [piano]; Udo Kasemets, *Carmina Britannica* [four folk songs; women's chorus]; François Morel, *Deux Études de sonorité* [piano]; Harry Somers, Three Songs ("Look Down Fair Moon," "After the Dazzle of Day," "A Clear

Midnight”) [soprano, piano]; Harry Somers, Two fugues from *12 × 12* [piano]; Harry Somers, Chorale and Fugue [“Where Do We Stand, O Lord?”] [chorus].

9 February 1955, Massey Hall, Toronto; Toronto Symphony Orchestra, Sir Ernest MacMillan, cond.; Irene Salemka, soprano; George Brough, pianist; CBC broadcast.

Works: Murray Adaskin, *Serenade Concertante*; François Morel, *Esquisse*, Opus 1; Godfrey Ridout, *Cantiones Mysticae* [soprano, orchestra]; Andrew Twa, Symphony (1953); Udo Kasemets, *Poetic Suite* [soprano, piano, orchestra]; *Adone Zecchi (Italy), *Due Invenzioni per orchestra*;¹¹⁷ Robert Fleming, *Shadow on the Prairie* (Ballet Suite).

2 March 1955, Ermitage, Montréal; String Quartet: Hyman Bress, Mildred Goodman, violins; Otto Joachim, viola; Walter Joachim, cello.¹¹⁸ **Works:** Jean Vallerand, *Quatuor No. 1*; Jean Papineau-Couture, *Quatuor No. 1*; Lorne Betts, Quartet (1951); François Morel, *Quatuor No. 1*; Violet Archer, Trio for Strings; Harry Freedman, Four Pieces for String Quartet; Robert Turner, Third String Quartet (3rd mvnt.).

1 August 1955, Les festivals de Montréal; Jeanne Landry, piano; Neil Chotem, piano; Mario Duchesnes, flute; Marguerite Lavergne, soprano; Louis Charbonneau, percussion; Alexander Brott, violin; Mildred Goodman, violin; Steve Kondaks, viola; Lotte Brott, cello. **Works:** Jean Papineau-Couture, *Suite pour flûte et piano*; Jean Vallerand, *Poèmes de Saint-Denys Garneau* [soprano, piano]; John Beckwith, Four Songs [soprano, piano]; John Weinzweig, Piano Sonata; Claude Champagne, *Quadrilha Brasileira* [piano]; István Anhalt, *Chansons d’aurore* [soprano, flute, piano]; Pierre Mercure, *Dissidence* [soprano, piano]; Harry Freedman, Three excerpts from Piano Suite; François Morel, *Deux Études de sonorité* [piano]; Alexander Brott, *Critics’ Corner* [string quartet, percussion].

23 January 1956, Technical School Auditorium, Ottawa; John Dembeck, violin; Trudy Carlyle, mezzo-soprano; Mario Bernardi, piano. **Works:** Murray Adaskin, Piano Sonata (1950); Jean Coulthard, *October* [song cycle; soprano, piano]; Murray Adaskin, Canzona and Rondo [violin, piano]; John Weinzweig, Sonata for Violin and Piano; Ken Peacock, *Three Idioms* [piano]; François Morel, *Étude de sonorité No. 1* [piano]; Phil Nimmons, Toccata [piano]; Harry Somers, *Rhapsody* [violin, piano]; Harry Somers, *Mime* [violin, piano]; Maurice Blackburn, “*Soir d’hiver*” [soprano, piano]; Pierre Mercure, “*Colloque*” [soprano, piano]; John Beckwith, “Serenade” [soprano, piano]; Robert Fleming, “Summer Song” [soprano, piano]; Robert Fleming, “Song for June” [soprano, piano].

24 January 1956, Unitarian Church, Toronto; Collegium Musicum of Hamilton, Earle Mass, piano; Margo MacKinnon, soprano; Ezra Schabas, clarinet; James Milligan, baritone; Oskar Morawetz, piano. **Works:** Lorne Betts, *The Seasons* [women’s chorus]; Oskar Morawetz, *Four Songs for Baritone*; Robert Fleming, *Waltz and Siesta* [piano]; John Weinzweig, *Waltzling* [piano]; John Beckwith, *Novelette* [piano]; Claude Chamagne, *Quadrilha Brasileira* [piano]; Harry Freedman, Two Vocalises [soprano, clarinet, piano]; Udo Kasemets, *Carmina Britannica* [chorus].

¹¹⁷ Exchange work arranged through the Italian Section of the International Society for Contemporary Music.

¹¹⁸ First performance of the ensemble later to be called The Montreal String Quartet/Le Quatuor à cordes de Montréal (1955–63).

1 February 1956, Plateau Hall, Montréal; Symphony Orchestra, Jean Beaudet, cond.; Marguerite Lavergne, soprano; Marcel Laurencelle, choral cond. **Works:** Clermont Pépin, *Le Rite du soleil noir* [symphonic poem]. Harry Somers, Pas-sacaglia and Fugue [orchestra]; Jean Papineau-Couture, *Poème* [orchestra]; Pierre Mercure, *Cantate pour une joie* [soprano, chorus, orchestra]; Claude Champagne, *Suite canadienne* [chorus, orchestra]; Jean Vallerand, Nocturne [orchestra]; John Beckwith, *Montage* [orchestra]; Alexander Brott, *Delightful Delusions* [orchestra].

24 March 1956, Royal Conservatory Concert Hall, Toronto; Pierre Souvairan, piano; Leo Barkin, piano; Albert Pratz, violin; Isaac Mamott, cello. **Works:** Violet Archer, Trio [violin, cello, piano]; István Anhalt, Fantasia [piano]; Barbara Pentland, Sonatina No. 2 [piano]; Jean Papineau-Couture, Sonata [violin and piano]; John Weinzwieg, Cello Sonata "*Israel*"; Talivaldis Kenins, Trio [violin, cello, piano].

17 November 1956, Eaton Auditorium, Toronto. **Works:** Harry Somers, *The Fool* (Michael Fram, libretto) [chamber opera in two scenes; SATB soloists, chamber orchestra] Mary Morrison, Phyllis Mailing, Ernest Adams, Andrew MacMillan, singers; Chamber Orchestra, Victor Feldbrill, cond., Herman Geiger-Torel, staging; Maurice Blackburn, *Une Mesure de silence* (Marthe Blackburn, libretto) [comic opera in one act; soprano, baritone, tenor, piano] Claire Gagnier, Yoland Guerard, Jean-Paul Jeanotte, singers; Charles Reiner, piano and cond., Jean Gascon, director.

10 April 1957, Ermitage, Montréal; Symphony Orchestra, Wilfrid Pelletier, cond.; Hyman Bress, violin; Louis Charbonneau, percussion; Melvin Berman, Oboe, The Montreal String Quartet (Hyman Bess, Mildred Goodman, violins; Otto Joachim, viola; Walter Joachim, cello). **Works:** Jean Papineau-Couture, *Concerto Grosso pour orchestre de chambre*; Otto Joachim, Concertante [violin, string orchestra, percussion]; John Weinzwieg, Divertimento No. 2 [oboe, string orchestra]; Alexander Brott, *Ritual* [string quartet, string orchestra]; François Morel, *Cassation* [woodwind septet, performers not listed]; Pierre Mercure, *Divertissement* [string quartet, string orchestra].

24 November 1957, Casa Loma, Toronto; **Works:** Lecture and demonstration by *Vladimir Ussachevsky, "Tape-Music and other inventions in sound."

19 January 1958, Casa Loma, Toronto; Paul McIntyre, Harry Somers, Oskar Morawetz, Kenneth Peacock, Talivaldis Kennins, John Beckwith, piano. **Works:** Paul McIntyre, *Deux Études poétiques*; Harry Somers, Piano Sonata No. 4; Oskar Morawetz, Suite No. 1 (1956); Kenneth Peacock, *Three Pieces*; Talivaldis Kenins, *Concertino for Two Pianos Alone* [John Beckwith on the second piano].

12 March 1958, CBC Carlton Studio, Toronto; String Orchestra, Victor Feldbrill, cond.; Mario Bernardi, piano; Gordon Day, flute. CBC Broadcast. **Works:** S. C. Eckhardt-Grammatté, Concertino for String Orchestra; John Weinzwieg, Divertimento No. 1 [flute, string orchestra]; Harry Somers, *North Country* [suite for string orchestra]; Paul McIntyre, *Song of Autumn* [string orchestra]; Barbara Pentland, Concerto for Piano and String Orchestra. **Panel Discussion** with special guest, Aaron Copland, and Jean Marie Scott, Jean Papineau-Couture, Geoffrey Payzant; Chair: William Krehm.

23 April, 1958, Ermitage, Montreal; [Performers unknown]. **Works:** Roger Matton, Concerto for two pianos and percussion; Udo Kasemets, Wind Quintet; John

Weinzweig, *Intermission for Flute and Oboe*; Eldon Rathburn, *Waltz for Wind Quartet*; John Beckwith, *Wind Quartet*; Jean Papineau-Couture, *Quintet for piano and winds*.

15 March 1959, Théâtre Orpheum, Montréal. **Works:** Harry Somers, *The Fool* (Michael Fram, libretto) [chamber opera in two scenes; SATB soloists, chamber orchestra] André Turp, John Boyden, Fernande Chiochio, Yolande Dulude, singers; Jean-Marie Beaudet, cond.; Maurice Blackburn, *Une Mesure de silence* (Marthe Blackburn, libretto) [comic opera in one act; soprano, baritone, tenor, piano] Yoland Guérard, bass; Eve Gagnier, soprano; Jean-Paul Jeannotte, tenor; Charles Reiner, pianist and dir.; Wolfgang Kander, flute; Melvin Berman, oboe; Rodolfo Masela, bassoon.

5 April 1960, Ermitage, Montréal; Hyman Bress, violin; Charles Reiner, piano; Marcel Baillargeon, Jean Morin, flute. **Works:** John Weinzweig, *Divertimento No. 1* [flute, piano]; John Beckwith, *Five Flute Duets*; Jean Papineau-Couture, *Aria pour violon seul*; István Anhalt, *Sonata for Violin and Piano*,¹¹⁹ Barbara Pentland, *Sonatina for Flute Solo*; Clermont Pépin, *Quatre Monodies pour flûte seule*; Jean Vallerand, *Sonate pour violon et piano*; Kelsey Jones, *Introduction and Fugue* [violin, piano].

Appendix 2. Concerts Cosponsored by the Canadian League of Composers, 1951–1960

Non-CLC composers are indicated with an asterisk (*).

16 May 1951, Concert Hall, Royal Conservatory of Music, Toronto; Chamber orchestra, Ettore Mazzoleni, cond., Murray Adaskin, violin; George Brough, Leo Barkin, Reginald Godden, piano; Perry Bauman, oboe; Gordon Day, flute; Frances James, soprano; Isaac Mamott, cello; CBC Broadcast. Cosponsored by the CBC, the Royal Conservatory of Music and the CLC. **Works:** All by John Weinzweig: *Sonata for Violin and Piano* (1941); *Cello Sonata “Israel”* [cello, piano]; *Of Time and the World* [voice, piano]; *Piano Sonata* (1950); *Divertimento No. 2* [oboe, string orchestra]; *Interlude in an Artist’s Life* [string orchestra]; *Divertimento No. 1* [flute, string orchestra]

12 April 1953, Town Hall, New York; Cosponsors (with ISCM U.S. Section and National Association for American Composers and Conductors) of a concert of works by *Lazare Saminsky.

7 August 1953, Festival Theatre, Stratford; Hyman Goodman, violin; Marian Grud-eff, piano; Leo Barkin, piano; Barbara Franklin, soprano. Concert given as part of the 1953 Stratford Music Festival.¹²⁰ **Works:** Harry Somers, *Sonata for Violin*

¹¹⁹ According to Robin Elliott, the score for Anhalt’s 12-tone sonata was projected on a screen while it was being played at this concert. “The Instrumental Solo and Chamber Music,” in *István Anhalt: Pathways and Memories*, ed. Robin Elliott and Gordon E. Smith (Montreal & Kingston: McGill-Queen’s University Press, 2001), 103.

¹²⁰ My thanks to the staff at the Stratford Shakespeare Festival Archives for finding the names of the works featured in this concert. For the Stratford Shakespearean Festival’s inaugural year (1953),

and Piano; Harry Freedman, Two Excerpts from Piano Suite; Robert Fleming, *Four Modernistics* [piano]; Oskar Morawetz, Ballade and Scherzo [piano]; Jean Papineau-Couture, *Quatrains* [song cycle; soprano, piano]; Lorne Betts, Five Songs to the Poems of James Joyce [soprano, piano].

16 October, 1953, Carnegie Hall, New York; Leopold Stokowski, cond., and his Orchestra; Lois Marshall, soprano; Noël Brunet, violin; The Westminster Choir, John F. Williamson, cond. All-Canadian orchestral concert cosponsored by BMI, BMI Canada, the CLC and several other organizations. **Works:** Pierre Mercure, *Pantomime* [wind and percussion ensemble]; Alexander Brott, Concerto for Violin; François Morel, *Antiphonie* [orchestra]; *Colin McPhee, *Tabuh-Tabuhan* [orchestra and two pianos]; Godfrey Ridout, *Cantiones Mysticae No. 1* [soprano, orchestra]; *Healey Willan, *Coronation Suite* [chorus, orchestra]

18 January 1956, Recital Hall, New York College of Music, New York; Arved Kurtz, violin; Otto Herz, piano. Concert given in association with the Canadian Consulate General in New York, arranged with the cooperation of the Canadian League of Composers. **Works:** Jean Coulthard, Sonata [violin, piano] (1952); Jean Papineau-Couture, Sonata [violin, piano] (1944); John Weinzweig, Sonata [violin, piano] (1941); Jean Vallerand, Sonata [violin, piano] (1950)

8 June 1956, Concert Hall of Stockholm, 30th ISCM World Music Festival; Among other works, program included Barbara Pentland, String Quartet No. 2.¹²¹

5 and 6 April 1960, Hart House Theatre, Toronto; Anne Stephenson, Patricia Rideout, Ruth Ann Morse, Irene Byatt, Alexander Gray, Bernard Johnson, Sheila Piercey, Patricia Snell, singers; Ettore Mazzoleni, cond., Pamela Terry, director. **Work:** John Beckwith, *The Night Blooming Cereus* [one-act opera for soloists and small orchestra]

7–14 August 1960, International Conference of Composers, Stratford¹²²

Funded by the Canada Council and supported by the Stratford Festival, the CBC, and several other organizations. **Concert I: *Orchestral Music***. National Festival Orchestra and Wind Ensemble, Victor Feldbrill and Frederick Prausnitz, conds.; Mario Bernardi, piano; William Aide, piano. **Works:** *Karl Höller, Fugue for String Orchestra; *Iain Hamilton, Sonata for Chamber Orchestra; Jean Papineau-Couture, *Pièce concertante No. 1* [piano, string orchestra]; *Edgard Varèse, *Déserts* [winds,

Louis Applebaum, who was the festival music director, organized a series of concerts to run alongside the theatrical offerings. In addition to this Canadian composers concert, his ambitious first season included fifteen other afternoon concerts featuring young rising Canadian performers such as Glenn Gould and Lois Marshall. Pitman, *Louis Applebaum*, 103–6.

¹²¹ I have included Pentland's quartet here because it was one of the works chosen and sent by the league to compete at the ISCM festival, but in the end the work was not actually "sponsored" by the league at all. When the CLC discovered they had to pay for the rehearsal and performance of the work in addition to their already substantial annual dues, they withdrew the work and their membership in the organization. Thankfully, others stepped in to cover the cost of the performance, and the string quartet was in fact played at the festival. Sheila Eastman and Timothy J. McGee, *Barbara Pentland* (Toronto: University of Toronto Press, 1983), 75–76.

¹²² These concerts are all listed in Beckwith and Kasemets, *The Modern Composer and His World*, 163–64.

percussion, tapes]; *Karl-Birger Blomdahl, Chamber Concerto for Piano, Wind and Percussion. **Concert II: Chamber Music. Works:** *Karl Schiske, Music for Clarinet, Trumpet and Viola, Op. 27 (Stanley McCartney, clarinet; Joseph Umbrico, trumpet; Stephen Kondaks, viola); *Hermann Reutter, *Drei Zigeunerromanzen* (Mary Simmons, soprano; Hermann Reutter, piano); Otto Joachim, Nonet (Mildred Goodman, violin; Stephen Kondaks, viola; Malcom Tait, cello; Paul Olynik, bass; Kirk Keetbaas, flute; Stanley McCartney, clarinet; Eugene Rittich, horn; Norman Tobias, bassoon; Mario Bernardi, piano); *Ernest Krenek, *Sechs Vermessene* (Ernest Krenek, piano); *George Rochberg, *Duo Concertante* (Hyman Goodman, violin; Donald Whitton, cello); *Igor Stravinsky, Septet (1953) (Marry Kernerman, violin; Stanley Solomon, viola, Isaac Mammot, cello; Stanley McCartney, clarinet; Eugene Rittich, horn; Norman tobias, bassoon; Mario Bernardi, piano). **Concert III: Electronic Music. Works:** *Henk Badings, Capriccio for Violin with Electronic Accompaniment; *Henk Badings, *Genese* (Music for Sine-Wave Generators); *Vladimir Ussachevsky, *Study in Sound*; *Vladimir Ussachevsky and Otto Luening, Suite from *King Lear*; *Bruno Maderna, *Invenzione su una voce*; *Luciano Berio, *Thema (Omaggio a James Joyce)*; *John Cage, Aria for Mezzo-Soprano with Fontana Mix (Cathy Berberian, soprano). **Concert IV: Music for String Orchestra.** Orchestra of the International String Congress, Roy Harris, cond.; Maria Esther Rables, soprano; Johana Harris, piano. **Works:** *Henry Cowell, Hymn and Fuguing Tune, No 1; Harry Freedman, *Tableau*; Godfrey Ridout, Two Etudes; *Hector Campos-Parsi, *Rapsodia Elegiaca*; *Juan Jose Castro, *Adios a Villa-Lobos*; *Heitor Villa-Lobos, *Bachianas brasileiras, No. 5* [soprano, orchestra]; *Roy Harris, Passacaglia, Cadenza and Fugue for Piano and Strings. **Concert V: Orchestral Music.** Canadian Broadcasting Corporation Symphony Orchestra, Walter Susskind, cond.; Mary Simmons, soprano. **Works:** *Otar Taktakishvili, Symphonic Poem “*Mtsyri*” (Taktakishvili conducting); István Anhalt, Symphony; John Weinzwieg, *Wine of Peace* [soprano, orchestra]; *Olivier Messiaen, *Les Offrandes oubliées (méditation symphonique)*; *Wallingford Riegger, Music for Orchestra, Op. 50.

Appendix 3. Film Nights Hosted by the Canadian League of Composers, 1951–1960

Non-CLC composers are indicated with an asterisk (*).

8 February 1953, Towne Cinema, Toronto; Special guest speaker Guy Glover, of the National Film Board of Canada. **Films:** Eldon Rathburn, *Romance of Transportation* (NFB, 1952, animated documentary); Robert Fleming, *Summer Is for Kids* (NFB, 1949, documentary); Louis Applebaum, *The People Between* (NFB, 1947, documentary); Maurice Blackburn, *L'Homme aux oiseaux* (NFB, 1952, French language drama); *Norman McLaren, *Neighbours* (NFB, 1952, drama, pixilation animation). **17 January 1954**, Towne Cinema, Toronto. **Films:** Harry Somers, *Rehearsal* (NFB, 1953, documentary depicting the preparation of Harry Somers' *Suite for Harp and Chamber Orchestra* for a Montreal performance); Robert Fleming, *Shadow*

on the Prairie (*A Canadian Ballet*) (NFB, 1953, screen presentation of a ballet written by Fleming for the Royal Winnipeg Ballet Company); Eldon Rathburn, *New South Asia* (NFB, 1953, Documentary); Maurice Blackburn, *Twirligig* (NFB, 1952, stereoscopic animated film by Norman McLaren); Louis Applebaum, *Varley* (NFB, 1953, documentary).

28 February 1954, Towne Cinema, Toronto. **Films:** Robert Fleming, *Germany—Key to Europe* (NFB, 1953, documentary); Louis Applebaum, *Pen Point Percussion* (NFB, 1951, documentary in which Norman McLaren explains how he makes synthetic sound on film); Eldon Rathburn, *Farewell Oak Street* (NFB, 1953, dramatization); Louis Applebaum, *And Now Miguel* (United States Information Service, 1953, documentary).

9 January 1955, Towne Cinema, Toronto; Special guest speaker Desmond Drew, NFB production cocoordinator. **Films:** Maurice Blackburn, *Monastery* (NFB, 1951, documentary); Louis Applebaum, *A Thousand Million Years* (NFB, 1954, animated documentary); *William Walton, *Henry V*, battle scene (Two Cities Films, 1944, drama, distributed by United Artists); Maurice Blackburn, *Blinkity-Blank* (NFB, 1955, experimental animated film by Norman McLaren); Eldon Rathburn, *High Tide in Newfoundland* (NFB, 1955, documentary); Robert Fleming, *A Musician in the Family* (NFB, 1953, drama).

13 March 1955, Towne Cinema, Toronto. **Films:** Maurice Blackburn, *The Motorman* (NFB, 1953, documentary); Robert Fleming, *The Homeless Ones* (NFB, 1954, animated documentary); Eldon Rathburn, *Corral* (NFB, 1954, documentary); *Oscar Peterson Trio, *Begone Dull Care* (NFB, 1949, experimental animated film by Norman McLaren); Louis Applebaum, *The Stratford Adventure* (NFB, 1954, documentary).

11 December 1955, Hollywood Theatre, Toronto. **Films:** Unknown, *Huff and Puff* (NFB, 1955, animated documentary); Robert Fleming, *Strike in Town* (NFB, 1955, dramatization); Robert Fleming, *Shyness* (NFB, 1953, documentary); Eldon Rathburn, *Gold* (NFB, 1955, documentary); Eldon Rathburn, *The World at Your Feet* (NFB, 1953, documentary).

19 February 1956, Hollywood Theatre, Toronto. Special guest speaker, Dr. W. A. Trueman, Commissioner of the National Film Board of Canada. **Films:** Eldon Rathburn, *The Shepherd* (NFB, 1956, documentary); Robert Fleming, *The Lively Pond* (NFB, 1956, documentary); *Morris Surdin, *The Settler* (NFB, 1952, documentary); Louis Applebaum, *Jolifou Inn* (NFB, 1955, documentary); Robert Fleming, *The Dikes* (NFB, 1955, dramatization); Robert Fleming, *Harvest in Valley* (NFB, 1955, documentary); *Norman McLaren, *Rythmetic* (NFB, 1956, animated film).

8 December 1957, [Hollywood Theatre, Toronto]. **Films:** *Ravi Shankar, *Chatur Lal, Maurice Blackburn, *Chairy Story* (NFB, 1957, experimental animated film); Eldon Rathburn, *City of Gold* (NFB, 1957, documentary); Robert Fleming, *Approach to Theatre* (NFB, 1956, documentary); Louis Applebaum, *Canadian Profile* (NFB, 1957, documentary).

16 February 1958, Hollywood Theatre, Toronto. **Films:** Eldon Rathburn, *Ernst Maser, *It's a Crime* (NFB, 1957, animated documentary); Louis Applebaum, *Eye Witness No. 86: Bar Mitzvah* (NFB, 1957, documentary); Maurice Blackburn, *Father to Son* (NFB, 1951, documentary); Eldon Rathburn, *The Pony* (NFB, 1955, children's drama).

References

Archival Collections

- Canadian League of Composers. Archival Scrapbooks, Collection of Programs, Newspaper Clippings and Memorabilia, 1951–61.
 Library and Archives Canada, Canadian League of Composers fonds, MUS 84.
 Stratford Shakespeare Festival Archives.
 York University Library Archives. Louis Applebaum fonds, F0253.

Correspondence and Interviews

- Adaskin, Murray. Letter to the author, 16 January 1999.
 Applebaum, Louis. Letter to the author, 25 January 1999.
 Beckwith, John. Letter to the author, 14 October 1998.
 Freedman, Harry. Telephone interview with the author, 3 February 1999.
 George, Graham. Letter to John Beckwith, 11 May 1955.
 Twa, Andrew. Letter to the author, 16 January 1999.

Secondary Literature

- Beckwith, John. "Canadian Music in the 1950s, Summary of a Symposium." In *Music Papers: Articles and Talks by a Canadian Composer 1961–94*, 64–71. Ottawa: Golden Dog Press, 1997.
 Beckwith, John. "Memories, and a Few Red-Neck Opinions." In *Music Papers: Articles and Talks by a Canadian Composer 1961–94*, 197–203. Ottawa: Golden Dog Press, 1997.
 Beckwith, John. "Music." In *The Culture of Contemporary Canada*, ed. Julian, Park, 143–62. Ithaca, N.Y.: Cornell University Press, 1957.
 Beckwith, John. *Music at Toronto: A Personal Account*. Toronto: Institute for Canadian Music, 1995.
 Beckwith, John, and Udo Kasemets, eds. *The Modern Composer and His World: International Conference of Composer*. Toronto: University of Toronto Press, 1961.
 Bruneau, William, and David Gordon Duke. *Jean Coulthard: A Life in Music*. Vancouver: Ronsdale Press, 2005.
Canadian Music at Carnegie Hall: A Report. [Toronto?]: BMI Canada, [1953?].
 Cluderay, Lawrence, Bryan N. S. Gooch, and Evan Ware. "Vancouver Symphony Orchestra." In *Encyclopedia of Music in Canada*. <http://www.thecanadianencyclopedia.com>.
 Eastman, Sheila, and Timothy J. McGee. *Barbara Pentland*. Toronto: University of Toronto Press, 1983.
 Elliott, Robin. "Solo Instrumental and Chamber Works." In *István Anhalt: Pathways and Memory*, ed. Robin Elliott and Gordon E. Smith, 95–110. Montreal: McGill-Queen's University Press, 2001.
 Flohil, Richard. "The League of Composers: How Hard Work Paid Off." *Canadian Composer* (March 1977): 4–10.

- Ford, Clifford, and Betty Nygaard King. "George, Graham." In *Encyclopedia of Music in Canada*. <http://www.thecanadianencyclopedia.com>.
- George, Graham. "Canada's Music—1955." *Culture* 16 (1955): 51–65.
- Granatstein, J. L. "Culture and Scholarship: The First Ten Years of the Canada Council." In *Canadian Music: Issues of Hegemony and Identity*, ed. Beverly Diamond and Robert Witmer, 87–121. Toronto: Canadian Scholars' Press, 1994.
- Hayes, Florence. "Meeting John Weinzweig." *Variations* 5 (1978): 36–37.
- Henninger, Richard, ed. "Writings by John Weinzweig." *Les Cahiers canadiens de musique/The Canadian Music Book* 6 (1973): 41–75.
- Kallmann, Helmut. "The Canadian League of Composers in the 1950s: The Heroic Years." In *Célébration: Essays on Aspects of Canadian Music Published in Honour of the 25th Anniversary of the Canadian Music Centre*, ed. Godfrey Ridout and Talivaldis Kenins, 99–107. Toronto: Canadian Music Centre, 1984.
- Keillor, Elaine. *John Weinzweig and His Music: The Radical Romantic of Canada*. Metuchen, N.J.: Scarecrow Press, 1994.
- Keillor, Elaine. *Music in Canada: Capturing Landscape and Diversity*. Montreal: McGill-Queen's University Press, 2006.
- Kieser, Karen. "The Canadian Music Centre: A History." In *Célébration: Essays on Aspects of Canadian Music Published in Honour of the 25th Anniversary of the Canadian Music Centre*, ed. Godfrey Ridout and Talivaldis Kenins, 7–26. Toronto: Canadian Music Centre, 1984.
- Lazarevich, Gordana. *The Musical World of Frances James and Murray Adaskin*. Toronto: University of Toronto Press, 1988.
- Metzer, David. "The League of Composers: The Initial Years." *American Music* 15/1 (Spring 1997): 45–69.
- Miller, Leta E. "ONCE and Again: The Evolution of a Legendary Festival." Liner notes to *Music from the ONCE Festival, 1961–66*, 13–95. New World Records 80567 (5 CDs), 2003.
- Morey, Carl, et al. "Canada." *Grove Music Online*, ed. Laura Macy. <http://www.oxfordmusiconline.com>.
- Pentland, Barbara. "Canadian Music 1950." *Northern Review* 3 (February–March 1950): 43–46.
- Pitman, Walter. *Louis Applebaum: A Passion for Culture*. Toronto: Dundurn Press, 2002.
- Proctor, George A. *Canadian Music of the Twentieth Century*. Toronto: University of Toronto Press, 1980.
- Ridout, Godfrey. "Documentary." In *Anthology of Canadian Music: Healey Willan*. Montreal: Radio Canada International, 1982.
- Rochberg, George. "Canada." *Musical Quarterly* 47 (1961): 103–5.
- Saminsky, Lazare. *Living Music of the Americas*. New York: Howell, Soskin and Crown, 1949.
- Such, Peter. "One Score and Five Years Later." *Canadian Forum* 56/667 (December–January 1976–77): 6–10.
- Weinzweig, John. "A Composer Looks at the Teaching of Theory." *Royal Conservatory of Music Bulletin* (November 1949): 2–3.

- Weinzweig, John. "The New Music." *Canadian Review of Music and Art* 5/5 (June 1942): 5–6, 16.
- Weinzweig, John. "Vancouver Symposium 1950." *Canadian League of Composers Newsletter* 1 (September 1980): 1–2.
- Wolters, Benita. "The Early Years of the Canadian League of Composers." M.A. thesis, University of British Columbia, 1999.
- Woodcock, George. *A Social History of Canada*. Toronto: Penguin Books Canada, 1989.

Newspapers

- Bell, Leslie. "Canada Music Forum Proved Miserable Flop." *Toronto Daily Star*, 15 March 1958, 29.
- Bell, Leslie. "Musically Speaking." *Toronto Daily Star*, 5 February 1955, 16.
- Bell, Leslie. "Musically Speaking." *Toronto Daily Star*, 3 April 1955, 12.
- Bell, Leslie. "Musically Speaking." *Toronto Daily Star*, 23 February 1957, 12.
- Bell, Leslie. "Musically Speaking." *Toronto Daily Star*, 2 March 1957, 19.
- Bell, Leslie. "OK, Here's Why It's 'Extremely Bad.'" *Toronto Daily Star*, 22 March 1958, 22.
- "Composers Form League." *The Globe and Mail*, 10 May 1951, Editorials, 1.
- Downes, Olin. "Stokowski Offers 5 [sic] Canadian Works." *New York Times*, 17 October 1953, 10.
- Kraglund, John. "Music in Toronto: League of Composers' First Program Shows Good Balance in Canadian Music." *The Globe and Mail*, 30 November 1953, 9.
- Kraglund, John. "Music in Toronto: New Works of Eight Composers Prove Interesting but Demanding." *The Globe and Mail*, 13 April 1953, 12.
- Purser, Mona. "Most League Members Started Music in Teens." *The Globe and Mail*, 22 March 1952, 8.
- Ryder, Dick. "All-Canadian Composers Concert Is on March 26." *Toronto Daily Star*, 19 March 1952, 41A.
- Ryder, Dick. "Boost Canadian Composers: One Must Drive Cab to Live." *Toronto Daily Star*, 15 March 1952, 12.
- Ryder, Dick. "'From Roots of Soil': Music of Canadians Said Very Distinctive." *Toronto Daily Star*, 7 March 1952, 15.
- Thomson, Hugh. "Canadian Composers Gain Ground, Praise Morawetz." *Toronto Daily Star*, 30 November 1953, 8.
- Thomson, Hugh. "Canadian Composers Get Hearing by Top Artists." *Toronto Daily Star*, 12 December 1952, 13.
- Thomson, Hugh. "Pentland Piano Concerto Most Disagreeable, Irritating to Hear." *Toronto Daily Star*, 13 March 1958, 15.
- Thomson, Hugh. "Wild Applause, Cheering at All-Canadian Concert." *Toronto Daily Star*, 27 March 1952, 14.
- Watson, John L. "TSO Features Canadian Composers." *The Globe and Mail*, 27 March 1952, 10.