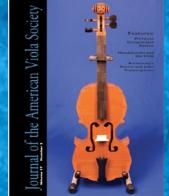


Research

2011



2016



Journal of the American Viola Society
Volume 32 Number 2

Features:
In Review:
2016 American Viola Society Festival
Ahmed Adnan Saygun's Concerto for Viola and Orchestra, Op. 59: A Western Perspective



John C. Leavitt (photo courtesy of Brock Bolen)

Young Composers and the Viola

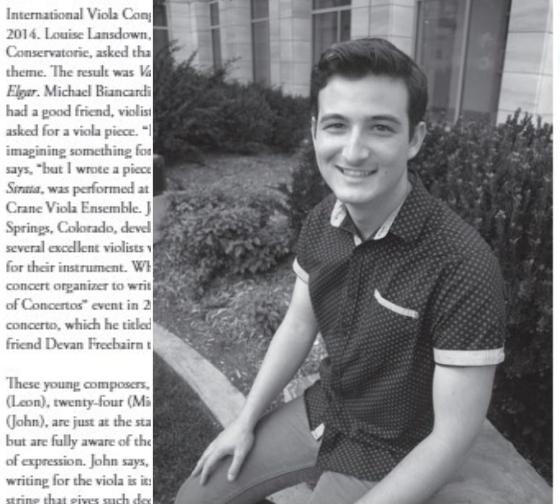
Myrna Layton



Leon Haxby (photo courtesy of Poppy Grant)

How does it happen that non-violist composers decide to write works for the viola? For three young composers, Leon Haxby, Michael Biancardi, and John C. Leavitt, it is all because of violists! You are exponents of your instrument and its beautiful sound, and because of you, wonderful compositions have been written and added to the viola repertoire. Works by each of these young men can be found in the collection of scores made available through the American Viola Society's website, for easy access by the people who asked for their composition.

Leon Haxby, a London-based composer, was chosen to write a piece for five violas for the Birmingham Conservatoire Viola Ensemble to premiere at the



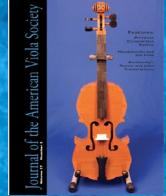
International Viola Congress 2014. Louise Lansdown, Conservatorie, asked that theme. The result was *Va Elgar*. Michael Biancardi had a good friend, violinist, asked for a viola piece. "I was imagining something for violin," he says, "but I wrote a piece for viola." *Sinatra*, was performed at Crane Viola Ensemble, J. Springs, Colorado, developed several excellent violists for their instrument. When concert organizer to write "Concertos" event in 2014, he titled his concerto "Michael Biancardi (photo courtesy of Madison Thorpe)"

These young composers, (Leon), twenty-four (Michael), and John, are just at the start but are fully aware of the power of expression. John says, writing for the viola is its string that gives such depth. Still has a lot of access to the violin. He believes they (and other string players) "spend a decent amount of time preparing a piece before it comes to rehearsal and have a good work ethic." Because of this, violists make the compositions sound beautiful, the way the composers hope they will. Satisfaction all around!

None of these young men plays the viola himself. Leon plays bassoon and piano; Michael plays saxophone and dabbles in various other woodwind instruments; John plays violin and piano. Leon does incorporate

Research

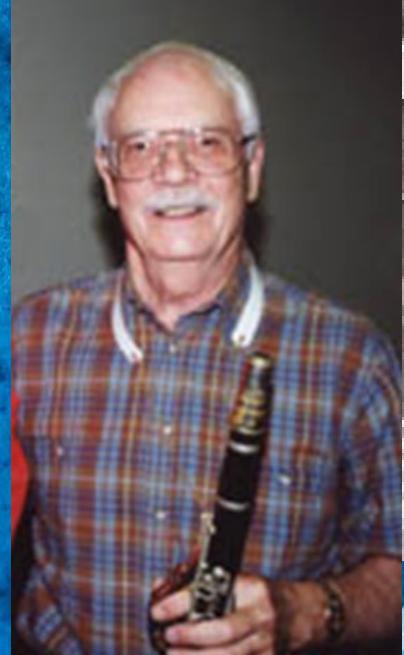
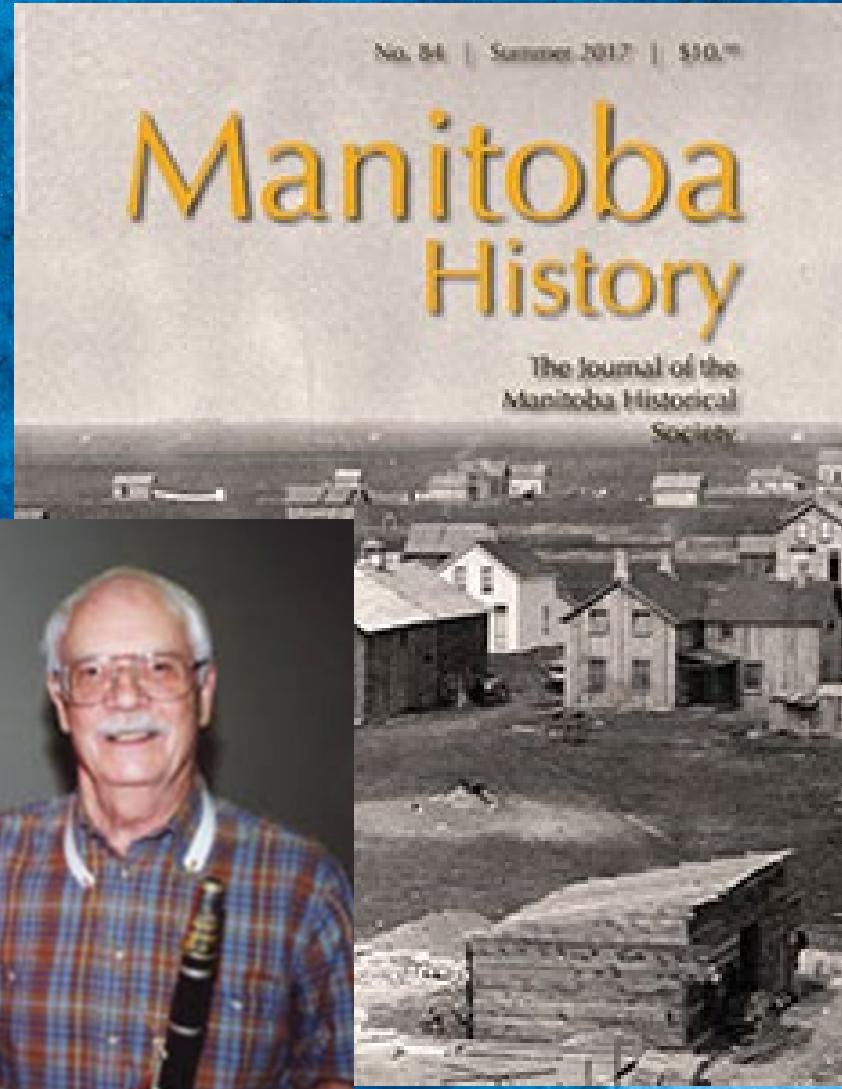
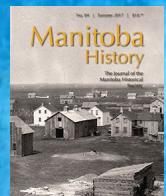
2011



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2017



Pageant

Remembering Bob McMullin

by Myrna Layton
Brigham Young University

On Canada Day in 1942, Canada's 75th birthday, a young Canadian, 21-year-old Robert Wesley McMullin of Raymond, Alberta was just getting into the swing of things in his new position as a bandsman in the military band of the Royal Canadian Air Force. Signing up for the armed forces is a serious commitment, especially during a major conflict like the Second World War, but Bob, at least, had an appointment as a musician. His role would not be to fight, but to help raise the morale of those who were fighting.

Bob's four years of service as a bandsman was just the beginning of a musical career that would span more than fifty years, and end with reporters calling him, "one of Winnipeg's most celebrated composers and conductors"¹ upon his death on 3 January 1995. But in 1942, all Bob knew was that he had signed up to serve his country, that he faced probable separation from his much loved wife for the duration of his service, and that he hoped to come back home again and figure out some way to build a career for himself in music.

Bob had no way then of foreseeing a future in which he would be a successful composer and conductor based in Winnipeg, contributing the musical life of the city in almost every genre, format, and medium of musical expression available. Bob would turn out to be, according to his friend, neighbour and colleague Neil Harris, "a real working professional" and not "an ivory tower musician."² If there was an event or creative endeavour in Winnipeg that involved music, it was very likely that Bob would have some part in it, small or large—this would be his legacy.

Bob's Beginnings

Robert Wesley McMullin, who would be known as Bob or sometimes Moon, was born on 29 April 1921 in Lewiston, a tiny town in northern Utah, USA. Even so, his family's roots had been transplanted to Raymond, Alberta in 1902, when his father Wesley emigrated there from Utah with his parents and some of his extended family. Bob's mother,



Ruby, hailed from Almo, Idaho. While visiting her sister Emma (Mrs. L. D. King) in Canada, Ruby and Wesley met and courted. They married in Idaho in 1910, and then spent four years living in Raymond where Wesley, a mechanic, worked in the machine shop of the sugar factory. Two daughters, Clarice and Vera, were born in Alberta; then the family relocated to Idaho in 1914, where Wesley worked in a different sugar factory. Here their first son Nolan was born. Wishing to live closer to Ruby's parents, who had moved to Ogden, Utah, the McMullins relocated again, and Wesley worked briefly as a barber before he was enticed to work in a sugar factory near Lewiston, the tiny town where Bob was born. After the birth of the youngest son, Donald, in 1923, the family headed back to Alberta to live near their widowed grandmother Lucy McMullin.³ The small town of Raymond was where the family stayed to raise their children.

That raising included a lot of music. Bob's parents, Wes and Ruby, were both musical people, actively involved in the arts in Raymond, participating in plays and musicals in the opera house, playing in dance bands and participating in choirs and cultural events at church. Naturally, Bob was inclined to participate in music as well. Though he had one year of formal piano lessons, Bob received most of his musical education through hands-on performance. His older brother Nolan, five years older, was possibly his most influential music teacher. Nolan formed a dance band, and he quickly drafted his younger brother to play percussion in the group, starting when Bob was eleven. Nolan's band played at dances all around southern Alberta. Hanging out and rehearsing with the older teen musicians in the band, Bob also picked up the clarinet, saxophone and trumpet.

The local newspaper, the *Raymond Recorder*, reported in January 1941, "Bob McMullin left Monday for Calgary to attend school and we understand he is trying out with a band there in hopes of joining it. Good luck Bob."⁴ Regardless of whatever happened with schooling, Bob did get into a band. It was while playing with this band at Sylvan Lake that summer that Bob met the lovely Joan Glover, from Edmonton.⁵ Bob remained in the northern part of the province in pursuit of both music and Joan. They were married on 22 May 1942, after they had both turned 21.

Bob's RCAF Service

In the summer of 1942, Bob became a new recruit for the Royal Canadian Air Force Bands. His daughter Patricia was born in November 1943 while Bob was stationed in Edmonton during the early part of his enlistment. Then

Research

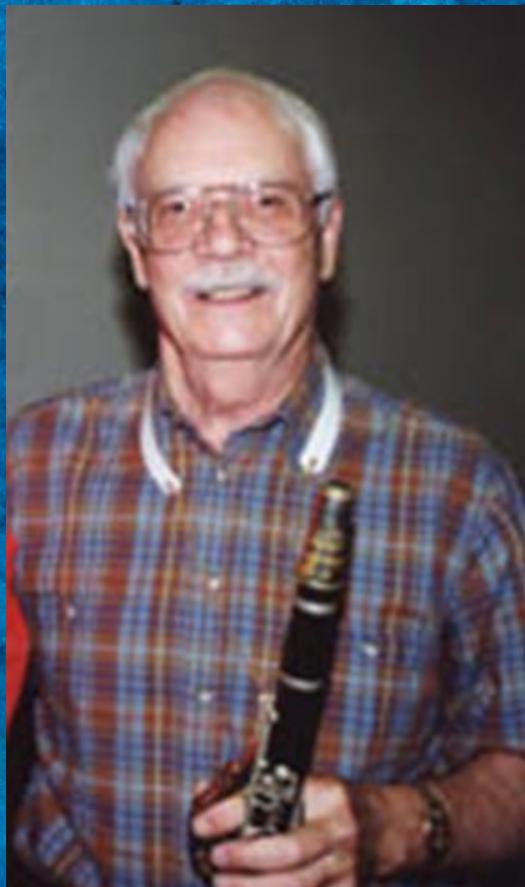
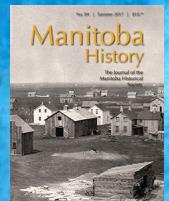
2011



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2017



Research

2019 —

Manitoba History
The Journal of the Manitoba Historical Society

No. 90 | Fall 2019 | \$10.00
Special Large Issue

Manitoba History
The Journal of the Manitoba Historical Society

No. 90 | Fall 2008 | \$10.00

Farewell ... and welcome Prairie History

Some Prairie History

Pageant

The WSO and the Guess Who: Winnipeg Makes Musical History

by Myrna Layton
Brigham Young University

"**W**innipeg makes musical history," pronounced John Murphy at the end of his "Spins 'n' Needles" newspaper column one day in September 1968.¹ Murphy had been discussing the upcoming concert that was to be held on 26 October of that year in Centennial Concert Hall, which would feature a merger between the Winnipeg Symphony Orchestra and the Winnipeg-born rock band, The Guess Who. There had been earlier experiments with rock music and orchestral arrangements. For example, the Beatles recorded *Yesterday* in 1965 backed by a string quartet, and performed it on the *Ed Sullivan Show* backed by the studio orchestra—but this was not a concert.² The Moody Blues had recorded the *Days of Future Passed* album with the London Festival orchestra in 1967.³ It was moderately successful upon release, though five years later *Knights in White Satin* from that album became a top ten hit. But nobody had put a live rock band on a stage with a live orchestra before—and not only to have the two disparate ensembles perform together, but as then-WSO manager Leonard Stone noted, to do it "within the classical ambience of a bona fide concert hall."⁴ This was a historical moment that, apart from John Murphy's voice crying in the wilderness of the Winnipeg Free Press newsprint, went by without the public at large noticing a significant event had occurred. Was this concert indeed history making? Has the event faded into obscurity, without public recognition of just how important this concert really was? This article will examine those questions, and introduce the major players whose contributions made the concert the successful venture that it was.

Winnipeg Symphony Orchestra (WSO)

The Winnipeg Symphony Orchestra as we know it today came into being in 1948, after extensive fundraising by "prominent local investors," coupled with \$5 shares sold to



An Alberta native, Myrna has taught world music at Utah Valley University, and currently teaches a *Topics in Music* class at BYU. Her main assignment at BYU is as performing arts librarian, where she is also responsible for the Primrose International Viola Archive. She enjoys researching about people who have made a contribution to musical life, especially Canadians.

the public at large, allowed organizers to reach the goal of \$50,000, the amount deemed necessary to begin the venture.⁵ Previously, dating all the way back to 1880, orchestras had been organized in the city, but then disbanded as the winds of fortune changed.⁶ Music as a part of cultural life had always been important to Winnipeggers, but it took many years to build sufficient momentum to enable the support of a permanent orchestra. In 1968, twenty years into the life of the WSO, Victor Feldbrill, who had conducted the WSO since 1958, was getting ready to pass the baton to George Cleve. Feldbrill conducted his last concert on 25 April, in the new Manitoba Centennial Concert Hall, where a hall that was "filled to capacity" gave a standing ovation to the conductor and his orchestra.⁷

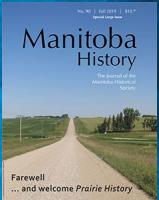
The announcement that George Cleve had been selected for the position of WSO conductor was made in May, and Cleve conducted his first concert in the fall of 1968.⁸ Cleve was reported as having "no misgivings about the WSO embarking on a new venture this fall with the symphony orchestra playing rock music with the Guess Who group," and some of the public may have thought, since Cleve was young and particularly popular with Winnipeg teenagers, that the concert was his idea—but the decision had been made long before Cleve's appointment to the WSO.⁹ Plans for the concert had been "formally conceived at a board meeting last December"—which would have been in 1967, while Feldbrill was still conductor.¹⁰

From Pops to Rock

Symphony orchestras have been playing popular music or *Pops* concerts since 1885, beginning in Boston, a tradition that took off in Winnipeg as well. During the years before the WSO existed, the city's Board of Trade would occasionally sponsor *Pops* concerts so that audiences could enjoy the popular music of the day in orchestral arrangements.¹¹ The WSO added a *Pops* series as a part of their regular schedule in 1951.¹² However, *Pops* concerts did not include rock n' roll: that genre was not deemed to be the province of the orchestra. "Roll over Beethoven, and tell Tchaikovsky the news" was the rock n' roll message, making it clear that rock music was in its own distinct category: there was symphony music and there was rock music, co-existing but never intermingling.¹³ Certainly never sharing a stage.

In 1967, Canada's centennial year, across the nation, people and communities were excitedly planning and carrying out projects to memorialize this historic year.

2019



Research

PROGRAM

ORCHESTRA

- "SABRE DANCE" . . . Khachaturian
- "DIE LIEBELLE" . . . Joseph Strauss
- "JAMES BOND MEDLEY" . . . Barry

GUESS WHO and ORCHESTRA

Medley	"MR. NOTHIN'" . . . Bachman - Cummings	Bachman - Cummings
	"OVER THE WAVES" . . .	Ross
	"ALL YOU NEED IS LOVE" . . .	Lennon - McCartney
	"WEDNESDAY IN YOUR GARDEN" . . .	Bachman
	"MAPLE FUDGE" . . .	Bachman - Cummings
	"WE'RE COMING TO DINNER" . . .	Bachman - Cummings

GUESS WHO (by themselves)

- "DROPPING PIN" . . . Bachman - Cummings
- "WHEN FRIENDS FALL OUT" . . . Bachman - Cummings
- "LOVE AND A YELLOW ROSE" . . . Bachman - Cummings

ORCHESTRA and GUESS WHO

- DANCE (danced by the Contemporary Dancers)
- "THEME AND GYRATIONS"
- "CLASSICAL GAS" . . . Mason Williams
Guitar Solo Played by Randy Bachman
- "THESE EYES" . . . Bachman - Cummings
- "I FOUND HER IN A STAR" . . . Cummings
- "A DAY IN THE LIFE" . . . Lennon - McCartney

BOB McMULLIN
Conductor and Manager



THE GUESS WHO



THE CONTEMPORARY DANCERS
Rachel Brown, Director



Pageant

The WSO and the Guess Who: Winnipeg Makes Musical History

by Myrna Layton
Brigham Young University

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GUEST ARTISTS

THE GUESS WHO The Contemporary Dancers

SATURDAY, OCTOBER 1968
CENTENNIAL CONCERT HALL



Research

2019



Folklore
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John G. Diefenbaker
and the Great War
Page 13

Trials and Tribulations
of an Immigrant
Youngster
Page 35

Seneca Snake Root
and Theodore's Early
Economy
Page 32

Cannington's Manners: Part Two

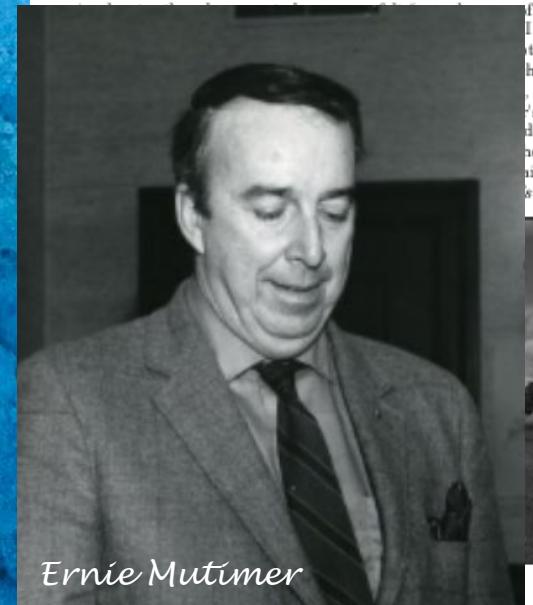
By Myrna Layton

MYRNA LAYTON, a native of Alberta, represents the Primrose International Viola Archive and is Performing Arts Librarian at Brigham Young University. After completing her undergraduate education at BYU, Myrna received a Masters of Arts in Humanities with a Music emphasis from California State University, an MLIS from the University of Wisconsin at Milwaukee, and a Doctor of Philosophy in Musicology from the University of South Africa. She has taught World Music at Utah Valley University and currently teaches a Topics in Music class at BYU. Myrna can also be found playing with the Balinese gamelan Bin-tang Wah Yu at BYU.

The intent of Captain Edward Michell Pierce had been to create a community

short run. The players who returned to the stage production of *Cannington Manor*—yet he

players] felt like an extended family in a lot of ways. I don't know what it is about doing some shows—especially musicals—



Ernie Mutimer

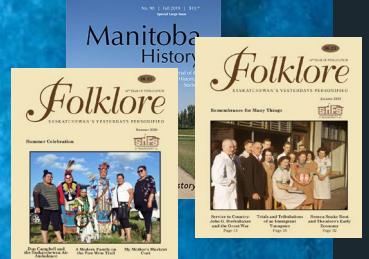


Edward Michell Pierce

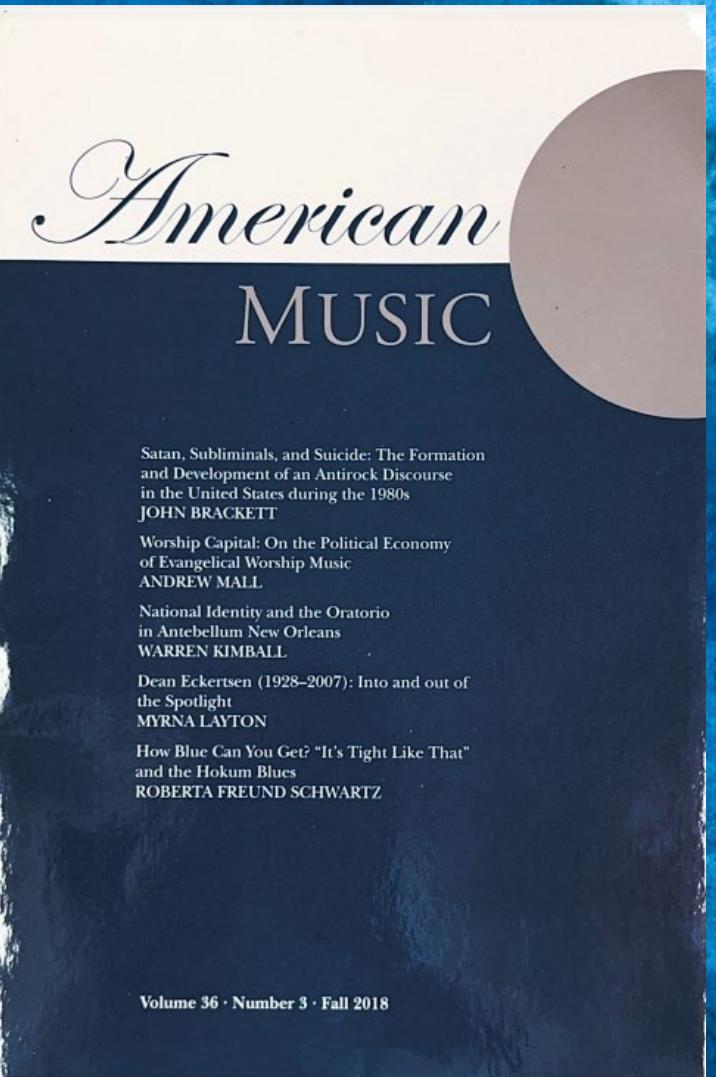
2018



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MYRNA LAYTON

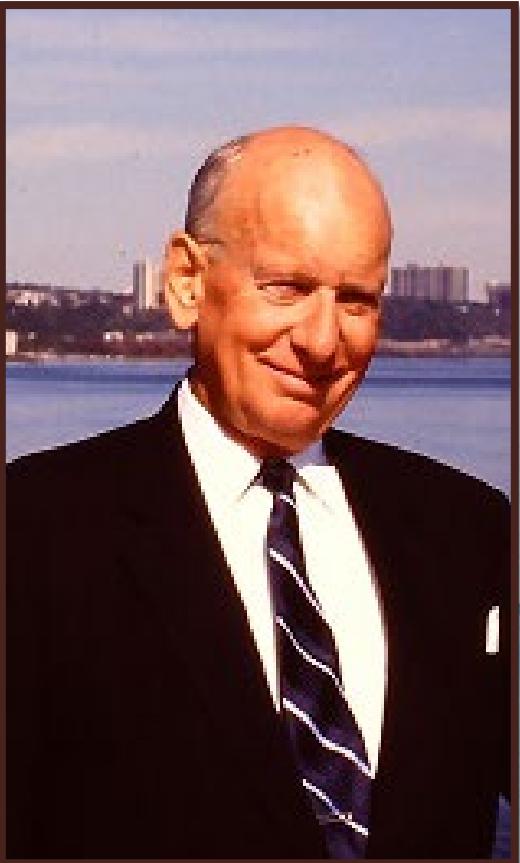
Dean Eckertsen (1928–2007):
Into and out of the Spotlight

It was 1955. In New York City, the Symphony of the Air a series of four concerts featuring works by Pulitzer Prize-win posers. Held in February and March, each concert would have conductor: Howard Hanson, Izler Solomon, Dean Eckertsen Barzin would take the podium.¹ The third program, held on 1955, under the baton of Dean Eckertsen, included music Prize winners Gail Kubik (1952), Leo Sowerby (1946), Dou (1951), and Gian Carlo Menotti (1950).² Two premieres were to the US premiere of Gail Kubik's *Thunderbolt Overture* and the premiere of the Adagio from Leo Sowerby's *Sinfonietta* for s

Sowerby had composed the sinfonietta in 1934, although it spelled "Symphonietta" on the program of the 1948 Amer Series, held in Chicago.³ This concert series had been cospe one Leopold Egerinsky, who was also the conductor for the by the board of directors of the American Musical Society. T was to feature "little-known works" and to give performance to "deserving young performers."⁴ Both the Chicag and the later New York premiere of the piece received comp reviews. A review of the 1948 concert, which had appeared Courier, called the Sowerby piece a "superior" composition.⁵ New York Times music critic Ross Parmenter's comments abo concert in the March 7 issue applauded the work of the com

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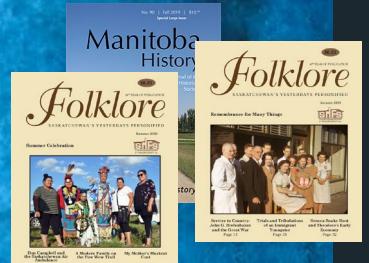
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2018



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Research

Concerti Grossi, Op. 6, No. II in B-flat major



L. Vividus; Adagio Largo
2. Allegro
3. Andante Largo
4. Andante Largo
5. Rondeau Largo
6. Allegro Vivace

Conn. III.

Arrangefelt Connell
1853-1913

Bryan Erikson (1953-2017)

The Connell Tri-Centenary String Orchestra

A black and white photograph of Bryan Erikson, a man with a receding hairline, wearing a dark suit, white shirt, and striped tie, standing outdoors with a body of water and buildings in the background.

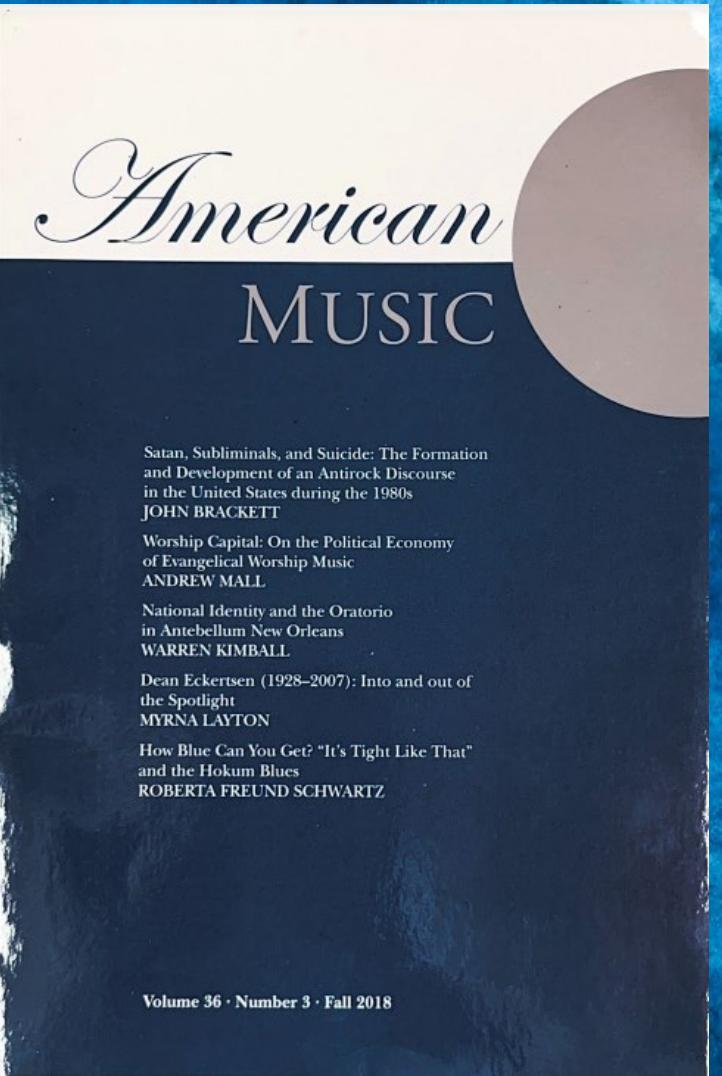
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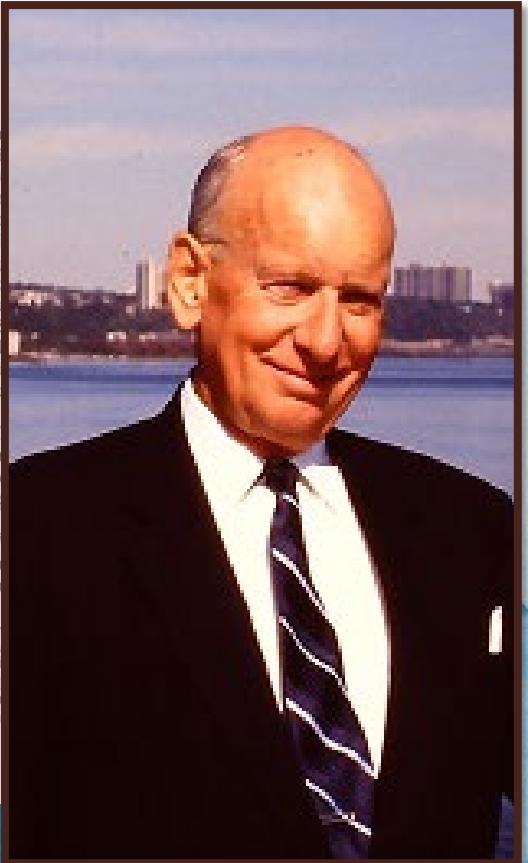
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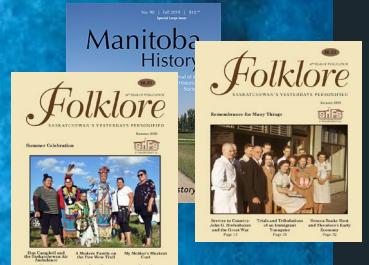


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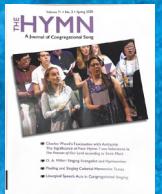
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2019



2020



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THE HYMN

A Journal of Congregational Song

Charles Wood's Fascination with Antiquity: The Significance of Four Hymn Tune Selections in *The Passion of Our Lord according to Saint Mark* .

O. A. Miller: Singing Evangelist and Hymnwriter

Finding and Singing Colonial Mennonite Tunes

Liturgical Speech Acts in Congregational Singing

O. A. Miller: Singing Evangelist and Hymnwriter

MYRNA LAYTON

In hymnals from the early part of the twentieth century published by entities such as the Moody Bible Institute, the name O. A. Miller appears occasionally as a composer, and less frequently also as a textwriter. Miller's tunes are pleasant, usually quite vibrant and joyful, and easy to remember. While the poetry of the texts can seem a bit dated, tending toward the language of the King James Version of the Bible, the ideas expressed in the hymns are still relevant. Because Miller's last composition dates to 1918, all of his music lies in the public domain. It may be worth examining these old gospel hymns. Some may deserve a revival, and others may be good subjects for the creation of arrangements or derivative works.

"Fear not, O child of mine / I Will Take Care of Thee," a hymn with both text and tune written by O. A. Miller, is in a collection called *Songs of Grace and Glory* (1918).¹ I sponsored a Hymn Sing event in October 2015 at the library at Brigham Young University where I work, and chose to include this hymn on one of the programs. Participants liked the joyful tune; the tenors and basses especially relished the alternate rhythms provided for them in the chorus. The tune was "sticky" (when you hear it, it keeps coming back to you, on instant replay in your head) and as I replayed it in my mind, I heard it as rejoicing with flutes tooling along in countermeasures. However, the text felt more somber than the mood of the tune, so I decided to write a new Christmas-related text to pair with it, and collaborated with a composer, Michael Biancardi, to create an arrangement for SATB, two flutes, and piano.

The new piece, "Jesus is Born, the Lord is Born," enjoyed one performance at a library event in 2016, and that might have been the end of it had the score not been made available for purchase through Sheet Music Plus, and had we not added a copy of it to the music library. This copy languished in the music backlog for several years, until the summer of 2019, when the cataloguer, in an effort to create a Library of Congress name



Figure 1: O. A. Miller in *The St. Louis Republic*, October 11, 1902

authority file for O. A. Miller, was unable to locate needed information. Thus, a research project was born for me; my initial research allowed me to provide her the dates and particulars she needed, as well as share this information with online sources such as Hymnary.org and CyberHymnal. Then I kept going because I had become very interested in this composer of hymn tunes.

Thanks to the Internet Archive, Google Books, and Hathi Trust, I located references to O. A. Miller in issues of an official publication of Chicago's Moody Bible Institute, *The Institute Tie*, which ran from 1900–1911. An article written by Miller in the 1905 issue of this publication outlined his conversion from church-going Presbyterian to evangelistic worker after he read *The Way to God* by Dwight L. Moody, while living in Great Falls, Montana.² From that start, I was able to piece together much of Miller's life and work using journals and newspapers of the era.

Great Falls, Montana

Oscar Adolph Miller was born in Wisconsin in about 1868 to Frederick and Louisa Miller, the middle child of their nine offspring. The 1870 census places the family in Richland, Wisconsin; but by the 1885 census, they were living in Nebraska. While little is known about Miller's early life, we do know that by 1892, he was living in Great Falls, Montana, as was his sister Lydia (Mrs. J. A. Taylor), while their mother lived in North Loup, Nebraska.³ Miller's name appears in many articles in Montana newspapers of the time, though he is almost exclusively referred to by his initials, O. A. From these accounts, two things are made abundantly clear: firstly, that O. A. Miller was a young man of faith, involved in

1. A. L. Byers, ed., *Songs of Grace and Glory: A New and Inspiring Selection of Sacred Songs* (Anderson, IN: Gospel Trumpet Co., 1918).

2. O. A. Miller, "What a Good Book May Do," *The Institute Tie* 6 (1905–1906), 83–84.

3. Great Falls Tribune (Montana), Jan. 30, 1893, 3.