

ACWC/AFCC

Bulletin
Winter 2003

The Association of Canadian Women Composers/L'association des femmes' compositeurs canadiennes

*The Association of Canadian
Women Composers*

*L'association des femmes
compositeurs canadiennes*

Letter from Janet Danielson *President*

New Years' Greetings to All!

We were delighted to receive a Canada Council Grant for *Information Gathering and Dissemination*, and I hope someone from our membership is interested in administering this important project. As I was planning our past festival, it became clear that it isn't easy to get information about women composers in general, and Canadian women (particularly non-CMC Associate Members) in particular. Performers and concert presenters are, like everyone else, pressed for time, and if our information is not right to hand, they are likely to go on to the next composer they can find.

Please note the May 31 date of our next AGM in Winnipeg, which will be combined with a *Groundswell* concert featuring some of our members. Our Festival committee will be meeting, and I hope that a good number of you will endeavour to attend.

In my capacity as executive member of the Canadian League of Composers, I met with a number of CBC producers this past fall in Toronto, and it was a very interesting and most congenial event. David Jaeger and Larry Lake confirmed their commitment to programming works by Canadian women. The CBC recordings brochure, however, had a disappointing proportion of female representation. The CBC was urged to increase its commissioning activities and to use the Canadian League of Composers newsletter to place calls for scores and so on. I was surprised to find out that many producers end up working with composers who simply contact them with a good proposal. A good strategy, then, is for a composer to listen to CBC programmes with a view to finding out what a producer is likely to be interested in, and then to draft and present a great proposal. Let's get more works by women heard over the CBC!

I also very pleased to welcome **Lorena Orozco** to ACWC membership. Ms. Orozco moved to Vancouver fairly recently following a two-year residency at the Banff Centre for the Arts and has composed award-winning stage and operatic music. New member **Joanna Estelle** has been working very hard on setting up a Memorial Fund in the names of **Coulthard, Archer** and **Pentland**, which would finance a scholarship for a Canadian Women Composer. If you know of anyone who might like to make a donation or bequest to this fund, please let him or her know that the ACWC will be getting this set up properly. *Thanks, Joanna!*

Again, best wishes to all of you for a year of great creativity and professional success.

Janet Danielson, *Chair*
Association of Canadian Women Composers

The SOCAN Foundation



Guest Composer at Studea Musica

by Jean Ethridge

The opportunity for me to be guest composer at the *Institut Studea Musica*, August 17-24, 2002, was the experience of a lifetime. It is every composer's dream to attend a concert featuring her music and receive a standing ovation. This summer my dream came true!

I first learned about *Studea Musica* when I obtained "**Canadian Compositions for Young Pianists**" - a four CD set featuring performances of 238 works by 65 Canadian composers, performed by Elaine Keillor. This was a *Studea Musica* project. What a wonderful introduction to the piano literature for beginning and intermediate level pianists! (The CD set is for sale at the CMC, or directly from *Studea Musica*.)

I was delighted to accept Director Gilles Comeau's invitation to become a guest composer in 2002. First of all, I sent a list of my compositions, indicating the grade level for each. This list was in turn distributed to faculty and students so that they could choose which ones to perform during the Institute. Twenty-four of my solos and duos for violin, cello and piano were performed, some of them more than once. Students performed many from "**The Encore Series for Violin and Piano**" written by Jean Coulthard, David Duke and me. (Published by Frederick Harris). Advanced students performed "**Cantillation**" for cello and piano, and "**Sonata for Violin and Piano**" - first movement. I was very impressed with the quality of the performances throughout the week. The students played with confidence, enthusiasm, and fine musicianship.

Faculty members, Donald Himes and Allan Sutton, performed my "**Elements**" for piano duet, consisting of "**Earth**", "**Air**", "**Fire**", "**Water**", "**Wood**" and "**Metal**". Their exciting and musically insightful performance was particularly gratifying. Donald Himes is also the Dalcroze Eurhythmics teacher, and at the final concert, the Eurhythmics class beautifully interpreted "**Water**" from "**Elements**".

Guest composers are invited to contribute their other skills to the Institute. I taught two classes: composition for ages 9 and up; and creativity for 6-9 year olds. My classes were so popular that more students were signing up as the week progressed! In addition, I gave mini-lessons to those playing my

compositions, other contemporary works, and I heard students from my own composition class. As there were so many, I couldn't hear them all in class!

Many of the students composed new pieces that week. Some had never composed before. Many of the parents present at mini-lessons and classes shared their children's enthusiasm.

The Institute is held at the Orford Arts Centre, near Magog, Quebec, south of Montreal, in a natural, peaceful setting. This draws many faculty and participants, year after year. Students and faculty come from all over North America. I heard one parent from New York City joyfully exclaim, "There are so many trees, I can't believe the trees!" I smiled when I saw a young boy practicing his violin under a tree, with his mother acting as music stand!

Rosemary Covert, Administrator, with whom I had been in frequent e-mail contact as we organized the classes and other details, greeted me warmly upon arrival at Dorval airport. This was just the beginning of a complex week which was well-organized in every detail by Rosemary, and volunteers Lynda Lapointe and Val Williams.

Studea Musica is most kind to its faculty! On Wednesday, classes were shortened to 45 minutes instead of an hour, so we ended at 1:15. Box lunches from the cafeteria were brought to the home of a delightful couple who live beside a lake, whose home was blessed with a swimming pool. A massage therapist was also available. I was treated to a wonderful massage and a relaxing swim. The faculty was then treated to a fabulous dinner out at a nearby Belgian restaurant.

The majority of guest composers in the past have been women. Mary Gardiner, founding member of ACWC, is an honorary member of **Institut Studea Musica**. Guest composers to date have been:

Mary Gardiner
Ann Southam
Stephen Chatman

David Duke
David Dahlgren
Rhené Jaque
Jean Ethridge

The experience was definitely a positive one. I'd recommend it highly!
Check out the website at: [http:// www.studeamusica.com](http://www.studeamusica.com)

NOTICE FROM THE IAWM

On behalf of the Board of Directors of the **International Alliance for Women in Music**, (IAWM), I would like to invite those of you who have not yet done so to renew your membership. The board hopes that you have enjoyed your membership and would like to continue receiving the IAWM Journal, the Women and Music journal, and the other many benefits that come with membership. Only current members receive this wonderful publication - so relevant and important to women in music today!

The main IAWM WebPage is

<http://www.iawm.org>

From there you can find a link to membership for online renewal, or, to send credit card information, personal checks, or money orders you may contact:

Susan Cohn Lackman
IAWM Treasurer

The fax number to pay dues is: +1-407-646-2533.
Phone number for credit card payment is: +1-407-628-3409.

You may also send payments directly to:

Susan Cohn Lackman
2126 Mohawk Trail,
Maitland, FL
32751-3943 USA

The Membership Categories are:

Individual	\$45.00 / \$85.00 for two years
Senior (over 65)	\$30.00 / \$57.00 for two years
Student	\$25.00 / \$47.00 for two years
Lifetime	\$1000.00 (payable at once or in installments of \$200.00 per year for 5 years)

If you have questions about your membership, please do not hesitate to contact:

Membership Chair , Cherilee Wadsworth Walker	CJW1913@aol.com
Outreach Coordinator , Reena Esmail	rme@juilliard.edu
Treasurer , Susan Cohn Lackman	SLackman@Rollins.Edu
President , Dr. Kristine H. Burns	burnsk@fiu.edu

Thank you for your continued support of the IAWM!



Have your newsletter sent to you via email! If you have Microsoft Word as your word processor you may receive all issues of the newsletter delivered free to your inbox. Simply send a message to Stella terHart oceanna@nexicom.net if you would like to be added to the email subscriber's list. This option will also help cut costs.



Imperative! Visit the ACWC Website!

The new ACWC Website is up and running! Our address is:

<http://www.composition.org/acwc>

A special thank you goes to the *Canadian League of Composers*, which is hosting the site. *It is becoming increasingly more vital to have a web presence* - as individuals and as a group. *Please check the site and add your content.* Full details on how to do this are listed below.

Only some members are listed and given biographies, and many of these are not up-to-date. Before you call me with I'm sure justifiable indignation at mistakes or omissions, I'd like to explain the process for composer listings and the rationale I used to make these decisions.

If your information was already on the IAWM site, this was transferred directly to the new site. If the information you sent Janet recently was in roughly the same format, it was added. If, however, all I had was a CV to work from, you will not be listed. Also, if your information was in French, you may not be listed. I do not feel competent enough in the language to work in French. (More on this later).

All the IAWM pages adhered to a specific formula and I decided to adopt this, even though in some cases I had more information about premieres, performances etc. The format is as follows:

Name

Short biography *including e-mail contact if available.*

Selected works *divided by genre in the following order:*

Orchestra

Orchestra with soloist
Chamber *including all solo pieces except solo keyboard*
Keyboard
Vocal
Choral
Band
Electroacoustic
Theatre/Multimedia

For each piece the following information was given:

Title - (date) - timing - publisher – instrumentation – prize/commission

Two things that were **not** included that I would like to include are URLs for personal websites and a statement of where to obtain scores (from the composer, CMC, etc.). In the majority of cases, I simply didn't have this information.

Although I know many members would like to have performances listed for each work, I have decided against this in order to preserve server space and also because the Website is meant to introduce a visitor to ACWC and its members. Such details about compositions belong on individual websites where they can be constantly updated. I am one, volunteer, person and there is a limit to how much time I can spend entering data! I hope everyone will agree with this policy, Please feel free to send suggestions for ways to improve the overall site.

If you are not already listed or you would like updates, corrections, etc., there are several ways to do this.

For updates, you may simply copy the site yourself, make the changes and send me the revised page as an e-mail attachment; I will load it on the server. You may also just send me the information, with instructions on what is to be added and what changed.

For new entries, please send the information, preferably electronically, in the above format (or the completed page). Please do not send CVs, Press Releases, and extremely long lists of works listed by date, or anything not in the correct format. The time just doesn't exist so I really appreciate everyone taking the trouble to format her own entry.

Obviously there is still much work to be done and many improvements to be made, the most urgent being the need for French translations of the home page, membership information and the biographies. I would also really appreciate feedback from the French members on how to handle the lists of works – do these also need to be translated or just be in the member’s first language and linked from the other language? We also need a “backup” Webmaster. There are going to be times when I can’t update information or make changes because of my own schedule and knowing there are others I can send information to would be a big help.

Please - send me comments, suggestions, fixes, whatever!

Laura Hoffman
lrh@lrhmusic.com



Submissions of articles, opportunities, reviews, etc. are much needed and warmly welcomed. ESPECIALLY those by and about women in music – past, present or future! Particularly welcomed would be materials written by our own members.

ACWC Board Members

Contact numbers

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Anita Sleeman		(604) 877-0101 aragonmusic@telus.net

Members News and Notes

♪ *GroundSwell*, the New Music series in Winnipeg, will present a concert of music composed by members of the **Association of Canadian Women Composers**. The concert, titled **Give Her Percussion**, will feature Canada's star percussionist, Beverley Johnston, and will include music by **Janet Danielson, Alice Ho, Diana McIntosh, Micheline Roi and Ann Southam**. It will be held at the Crescent Fort Rouge United Church, Winnipeg, on May 31, 2003.

MEDIA RELEASE

composer/pianist/theatrical performer

Diana McIntosh Tour Delights

African Audiences

♪ Winnipeg, November 19, 2002

Diana McIntosh has just returned from a very successful 3-concert tour in Nairobi, Kenya. Her performances of her original one-woman theatrical musical work, *Beryl Markham - Flying West With the Night* were extremely well received in the country where Markham grew up, learned to fly, was a bush pilot, and bred and trained champion race horses. In 1936 she became the first person to solo the Atlantic Ocean from East to West from England. She crash-landed in Cape Breton, survived, and wrote West With the Night, the outstanding book that inspired McIntosh to write her one-woman work.

It was The Aero Club of East Africa, of which Beryl Markham had been a member, that first asked McIntosh to participate in their 10-day celebration of 75 years of aviation in Kenya. The capacity audience included many men and women pilots, who were captivated by McIntosh's show. The Karen Club, named after Karen Blixen (author of Out of Africa), was the venue of the second performance, and produced another enthusiastic capacity audience.

At the exclusive Muthaiga Club, which had been frequented by Markham and used in many scenes in the filming of *Out of Africa*, McIntosh drew her third and largest audience, including James Wall, the Canadian High Commissioner to Kenya. At all performances there were many people who had known Markham, and at the Muthaiga Club a woman said Beryl Markham had been her best friend. She was enthralled by the performance and invited Diana to her home for lunch. This woman, who, like Markham, raised race horses - and still does, with many of them prancing around her home - showed McIntosh some videos of Markham.

Vicissitudes of an itinerant pianist were equally evident in Africa as anywhere else. In one case the piano to be used had over-sized casters firmly screwed to the base that raised the pedals about 10 inches off the floor - well out of reach of a pianist's toe. The casters were removed. An invitation to perform in Mombasa, had to be declined because the confirmation that a suitable piano could be obtained, arrived too late to be worked into McIntosh's itinerary. Technicians were something else. After spending several hours getting balance and levels pinned down, while alone with the system from

then until concert time, some technicians evidently couldn't resist the temptation to fiddle with levers and dials and altered the settings.

The Canadian High Commissioner extended an invitation to McIntosh to return to Nairobi to perform in the presently under-construction new embassy, where he offered to present her to an invited audience of 200 from embassy circles. It was suggested that McIntosh's work for spoken text, piano and orchestra, about the Joyce Kilgus story, would be especially appropriate, and Diana has a very effective CD of the orchestral part computer-simulated for use in a one-woman presentation of that epic Canadian story. Also, a local impresario who had attended the performance at the Aero Club, spoke to McIntosh at length about the possibility of her returning in a year or two to join with local and other touring performers in a wide-spread tour to many locations in Kenya. McIntosh spent her last 6 days in Kenya on safari, including a balloon safari in the Maasai Mara, which she describes as breathtaking - an experience never to be forgotten. Here is a synopsis of Diana's upcoming appearances:

- January 27, 2003, as one of the four pianists in her just-completed *Four on the Floor*; a work for 4 pianos, 3 brass and 2 percussion, commissioned through the Manitoba Arts Council by the Winnipeg Symphony Orchestra, for their New Music Festival, January 24 to February 1, 2003.
- On February 19th she will give an illustrated talk on her music for the 'Women With Vision' Series at Crescent Fort Rouge United Church in Winnipeg.
- In March she will give a solo performance of several of her works in Reno, Nevada.
- April in Toronto she will be performing several of her own compositions.
- In June she hopes to do the performances for the Concert Series of the Foundation in the Civic Galleries of Modern and Contemporary Art, in Rome, Italy, which were in process of arrangement when 9/11 forced their postponement.

♪ *Oracle*, a choral work by **Elma Miller**, funded by a grant from the Canada Council and commissioned by the ACWC and the Ottawa Chamber Festival, received its' world premiere in Ottawa in January, 2002, a second performance by the 'Seventeen Voyces' on February 24th, 2002 as well as being on the CBC "In Performance" in April, 2002. It is scheduled for a performance in Estonia early spring, 2003.

♪ *Voices in Stone* (piano solo), also by **Elma Miller**, was performed at the Estonian Academy of Music by the rector Peep Lassmann on April 8, 2002 during the Estonian Music Days held April 4-10, 2002. There was an article and radio broadcast about the piece including an interview with the soloist talking about the work, and comparing it to current piano repertoire.

♪ *In A Corner of the Stable*, for two sopranos and piano, by **Stella terHart** was premiered and recorded by Radio Canada at Le Monument LeFebvre, in Memramcook, New Brunswick, December 5, 2003.

♪ *Kick Up Your Heels*, a collection of piano works by Atlantic Canadian Composers, and designed for use with the Atlantic Contemporary Showcase Festival, has just been published by Pine Grove Music, P.O. Box 38, Crapaud, PEI, C0A 1J0. Included in this collection are 5 works by **Stella terHart** and 1 work by **Laura Hoffman**.

♪ On July 13, 2002, Vancouver pianist Miranda Wong premiered *Variations on a Theme of Murray Adaskin* at The University of Victoria. A year previously, Dr. Murray Adaskin had given permission for a group of composers to use the theme of his piece, *Gretchen*, for a set of variations. Seven BC composers, all of whom had been featured composers at The Victoria Piano Summer School, each composed a variation for this work, which commemorated the 20th Anniversary of the Summer School and honoured its Honorary Patrons, Murray Adaskin and his wife, Dorothea Larsen Adaskin. The seven composers were: Stephen Chatman, Patrick Godfrey, Joan Hansen, **Lorna Paterson**, Imant Raminsh, Dale Reubart, and Ernst Schneider. Miranda Wong gave a very personal and moving performance of *Variations on a Theme of Murray Adaskin*. Tributes were paid to the late Dr. Adaskin, and the audience was filled with friends and students.

The score has been published by The Victoria Piano Summer School and is available through the CMC and for sale by mail-order (with all proceeds going to the Murray Adaskin Fund for Young Composers) from these retailers:

Dave's Piano and Keyboard (Victoria)
Toll free: 1-888-288-KEYS
e-mail: music@davespiano.ca

Ward Music-Long and McQuade
(Victoria)
Toll free: 1-888-230-6443
e-mail: sgrigg@long-mcquade.com



Please send any and all submissions
(camera ready not required)
either by post or email to:
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next due date: March 15, 2003

ANTHOLOGY OF FRANCOPHONE COMPOSERS

As a result of a decade work, I have recently published a CD-ROM, which represents more than 5000 Francophone composers from France, Belgium, Switzerland and Quebec. The CD includes a cataloguing of over 170,000 works. You will find everything about it on the Webpage: www.catalogue-compositeurs.com

Would you be so kind as to make available this information to your members and anyone you know who may be interested.

Sincerely,
Alain Melchior
cat.fr@catalogue-compositeurs.com

Scores Inquiry

Surfing into your website prompts me to inquire: Have any of your members written mixed works with guitar (duet to octet and larger ensembles)? My daughter and son in law, **Duo46** <http://www.duo46.com> and their other ensembles are always looking for works to perform, record and enter into their **Guitar Plus International** database. Please contact me:

Bob Schneider
Abschnei@aol.com
new music enthusiast



Our Archives!

Remember to send in any press releases, newspaper reviews, programs, etc. to include in our archives. A thorough and expansive record of our past can only benefit Canadian Women Composers of the future.

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