

*The Association of Canadian  
Women Composers*

*L'association des femmes  
compositeurs canadiennes*

ACWC/AFCC

Bulletin  
Spring 2004

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

## ACWC Bulletin

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*The SOCAN Foundation*

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# A Note From the Chair

submitted by **Janet Danielson**

“. . . silence, ornament of women, may cover mistakes of language and of judgment: I'll answer to that, that silence may well prevent shame, but it cannot enlarge honour, and that speaking separates us from the witless beasts.”

*Madeleine des Roches, ca.1550*

We are approaching our twenty-fifth anniversary as an organization, and have a number of exciting projects underway which will be announced very shortly. In the meantime, please pencil in April 26-May 1, 2005 on your calendars, and start looking through your repertoire as there will again be a call for scores. In general, any ideas you may have about how to make our 25<sup>th</sup> Anniversary celebration a special event would be welcome.

We are also in the planning stages of a concert co-sponsored by the ACWC and the Turning Point Ensemble featuring the music of Barbara Pentland together with a work by Alban Berg. The Turning Point Ensemble was founded by Owen Underhill and Jeremy Berkman in Vancouver and has done some wonderful concerts linking composers from the earlier part of the Twentieth century with more recent composers.

We are also preparing to move on to our own website with our own domain name, **www.acwc.ca**. For the past few years, we have been using space from the Canadian League of Composers, but our visibility and control of the site will be greatly enhanced if we have our own domain. **Patricia Dirks** is working on this project, and it will be funded in part by the Canada

Council and in part by SOCAN. We are very grateful for the many years and hundreds of hours **Laura Hoffman** put in on the ACWC website, and wish her the very best as she explores new career options. Laura devised a set of excellent guidelines for a web-friendly CV and works list. If you haven't already done so, please take some time to prepare your works list for the new website. The web is the cheapest, fastest way to make your work known to an international public.

I am pleased to announce that Marci Rabe has been hired (again with the generous support of Canada Council) to work on updating our database and managing a survey of ACWC members. Ms. Rabe is doing graduate work at the University of Victoria in composition and was a student of **Linda C. Smith**, Peter Hatch and Glenn Buhr at Wilfred Laurier University. She is likely to be contacting you by email or telephone over the coming weeks.

If you are not a member of the Canadian League of Composers, you may not be aware of the ongoing situation regarding Canada Council Commissions. It has been getting increasingly difficult to get funding from the Canada Council for commissions, partly due to the fact that the League (which publishes a list of suggested rates for commissions) increased the commission rates a couple of years ago. The success rate for commissions is now down to one-in-six, and for many of us it feels as if it is more a matter of luck than anything else to get a commission funded by the Council. The Council asked if it is possible for the League to entertain an alternative system which would allow for a higher success rate by, for example, having a 'two-tier' system

whereby less established composers or younger composers would get less money than more experienced composers. The League considered this option carefully, as this would allow a greater number of commissions to be funded. However, they concluded (and I was part of this discussion as a member of the League executive) that the main problem is under funding: if Canadian composers have been successful enough to create a strong demand for their music from performers, ensembles and presenters, the Canada Council should attempt to find funding to meet this demand. The point I made to the CLC executive is that composers have already undergone a selection process before the application is presented to the Council—that is, they have been selected by an ensemble. This is already an indicator of the value of a composer's work to the community.

So if you have been discouraged by an unsuccessful commission recently, take comfort in the knowledge that the mounting number of unsuccessful commissions is proof of the demand for original, quality Canadian music, and in the long run, it is hoped that grant-awarding bodies will recognize this by providing adequate funds. If you wish to add your voice of support to the Canadian League of Composers in its negotiations with the Canada Council, please contact John Burge ([burgej@post.queensu.ca](mailto:burgej@post.queensu.ca)).

Finally, you should be aware of an interesting development: the formation of a *Pan-Canadian Music Coalition*. The mandate of the coalition is as follows: "Acknowledging the fundamental contribution of creative art to our society, we shall develop and advocate for living

Canadian art music nationally and internationally." Goals of the Coalition are to:

1. Increase awareness in the general Canadian public of the existence of living Canadian art music.
2. Increase public acknowledgement of the social and artistic contributions of living Canadian art music to our society.
3. Bridge stylistic and regional barriers in order to broaden the dissemination of living Canadian art music.
4. Increase the presence of living Canadian art music in the educational system.
5. Expand the presence of living Canadian art music on the international stage and to encourage the presentation of international living art music in Canada.

Proposed activities include a bi-annual conference of the new music community, lobbying of appropriate government agencies, national and international promotion and exchange of ideas and information, providing new music teaching resources to educators, and creating an inclusive directory of Canadian new music resources.

As some of these goals and activities are close to those of the ACWC, we will be monitoring the progress of this organization carefully. If you are interested in giving feedback or getting involved, more details are available at: <http://www.laliste.qc.ca/nmc-8/>



## It's official--Mary Gardiner is a *Friend of Canadian Music*

On November 2, 2003, the Canadian League of Composers presented **Mary Gardiner** with the *Friend of Canadian Music* award. Mary was a founding member of the **Association of Canadian Women Composers**, and a read-through of past minutes reveals her guiding hand in the ongoing development of our organization. To many Canadian woman composers she is the rock of Gibraltar—always available, always organized, always challenging with her incisive wisdom. And yet the ACWC is just one of the many organizations in which Ms. Gardiner has played a formative or significant role. The **Canadian Music Centre, The Alliance for Canadian New Music Projects, and Studea Musica** are a few that I know of. It is a rare person who can launch more than one major musical institution, and Mary has achieved all this while maintaining a busy schedule of composing first-rate music. This is only the second time in its history that the award has gone to a woman, the first being the 2001 award which went to our ACWC honorary President, **Ann Southam**.

## Congratulations Mary!

### 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:*

<b>Individual</b>	\$45.00 / \$85.00 for two years
<b>Senior</b> (over 65)	\$30.00 / \$57.00 for two years
<b>Student</b>	\$25.00 / \$47.00 for two years
<b>Lifetime</b>	\$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](mailto:CJW1913@aol.com)

**Outreach Coordinator**, Reena Esmail  
[rme@juilliard.edu](mailto:rme@juilliard.edu)

**Treasurer**, Susan Cohn Lackman  
[SLackman@Rollins.Edu](mailto:SLackman@Rollins.Edu)

**President**, Dr. Kristine H. Burns  
[burnsk@fiu.edu](mailto:burnsk@fiu.edu)

**Thank you for your continued support  
of the IAWM!**



# EVOLUTION OF WOMEN COMPOSERS IN CANADA

## part 2 of 3

(adapted from a synopsis by Elaine Keillor)

The following second part of a series discussing the evolution of composition by women in Canada presents a brief synopsis of the life and career of Susie Frances Harrison.

### Part 2:

#### Biography of

#### *Susie Frances Harrison*

(1859-1935)

Susie Frances Harrison was born in Toronto as the only daughter of John Riley and Frances Drought. She studied at private schools in Toronto and Montreal. Among her music teachers was Frederic Boscovitz. While in Montreal, she attended lectures at McGill University and was an active member of the Montreal Ladies' Literary Association.

At age 16, Susie's writings and poetry began to be published in *Canada's Illustrated News*, *Steward's Quarterly* (New Brunswick), *Belford's Magazine* and *Rose-Belford Canadian Monthly* under the pseudonyms of Medusa, Seranus or Rambler.

She married at the age of 20 in 1879 to the organist and conductor, John W. F. Harrison (1848 – 1935). Most likely in the same year, the Harrisons moved from Montreal to Ottawa, where John was the music director of the Ladies' College and organist at Christ Church Cathedral. Susie Frances was a

singer for the performances of Arthur a. Clappé's *Canada's Welcome: A Masque* which took place in February, 1879 at Ottawa's Grand Opera House. The performances were to honour Canada's new Governor – General, the Marquis of Lorne and his wife, Princess Louise.

John and Frances had two children, Frederick John Lang, and Frances Maria.

In 1883, Susie had completed the three-act opera *Pipandor*, set to a libretto by Frederick Augustus Dixon. The libretto was published and presented a story set in France in 1718. Unfortunately, the musical score has not been located, but it was reported to be "after the fashion of the Gilbert and Sullivan's operas" with a number of French-Canadian songs "re-arranged and adapted by Seranus to Dixon's patter songs and comic verse."

Publication of *Crowded Out! And Other Sketches* (1886), ten stories and a novella "presented to my Canadian public, hoping that the phases of colonial life they endeavour to portray will be recognized as not altogether unfamiliar." In one short story she writes:

*I have come to London to sell or to part with in some manner an opera, a comedy, a volume of verse, songs, sketches, stories. I compose as well as write. I am ambitious. If nobody will discover me I must discover myself. I must demand recognition...I have left a continent behind: I have crossed a great water...Here is my*

*opera. This is my magnum opus, very dear, very clear, very well preserved. For it is three years old. I scored it nearly altogether.....Tomorrow.....I will take the opera to the theaters I will see the managers. They will never listen to me, dear, very clear, very well preserved. For it is three years old. I scored it nearly altogether.....Tomorrow.....I will take the opera to the theaters I will see the managers. They will never listen to me, though I play my most beautiful phrase for I am nobody.*

Moving to Toronto, Seranus wrote for various newspapers, and periodicals including *The Week*, *Pall Mall Magazine*, *New England Magazine* and edited the first anthology of Canadian poetry, *The Canadian Birthday Book with Poetical Selections for every day in the year* (1887). This represented both English and French writers as well as Amerindian verse in translation.

Most of her known published music, piano pieces and songs appeared in the 1880's under the names of G.R.King or Gilbert King and Seranus, but *Trois Esquisses Canadiennes* for piano appeared under her own name, Susie Frances Harrison. The publishers were located in Toronto or London, England.

In the 1890's, Susie frequently gave recital-lectures on "The Music of French Canada." In 1896 the critic of the Montreal Gazette wrote:

*The gifted lady who undertook the task of giving to her hearers the literary as well as the musical side*

of the folk-songs of New France...was equal to the task....Mrs. Harrison is an accomplished pianist and the possessor of a sweet and sympathetic voice.

On April 17<sup>th</sup>, 1902, A full programme of compositions by Seranus was performed in Toronto and included selections from *Pipandor*, hymns and sacred quartets, songs, some with violin obbligato, and piano pieces.

Many of her surviving compositions are in manuscript and undated. Among these is a *Quartet on Ancient Irish Airs* for string quartet. It is a one-movement work using some material from Irish songs including a reel, *The Muineachan Switch*, a tune that is included in *Songs of Uladh* (1904) which was a collection owned by Harrison.

All of her later publications were literary including two novels, *The Forest of Bourg-Marie* (completed in 1888 but not published until 1890) that explored the tragic consequences of the conflict between American materialism and French-Canadian traditionalism, and *Ringfield* (1914), the story of a Methodist minister who becomes infatuated with a French-Canadian actress. *Her Pin, Rose and Fleur de Lis* (1891) a collection of poems, received high praise and was followed by five more collections of verse.

One of her unpublished literary works was a ballad version of the Canadian legend *Rose Latulippe*. This was made into a

folk-play by Edward Devlin and published in 1935. It subsequently became the basis for three Canadian ballets with music by Maurice Blackburn (1953), Harry Freedman (1966) and Michael McLean (1979). Her musical activities in the latter part of her life included that of teacher, administrator, and writer on musical topics including the state of music in Canada, French-Canadian folksong, the encouraging of musical composition, chamber music, J. S. Bach, and Brahms. She was principal of the Rosedale Branch of the Toronto Conservatory of Music for twenty years. She edited *The Conservatory Monthly* (1902 – 1913) and was a frequent contributor to the *Conservatory Quarterly Review* from 1913 until her death in 1935 at the age of 76.

### **Other Canadian Women Composers of the late 1800's and early 1900's**

**Laura Lemon:** (1866 – 1924)  
Laura was born in Guelph, Ontario in 1866, but was raised in Winnipeg. She went to study in London, England, where she remained until her death in 1924. Laura became most famous for her songs, among which was *My Ain Folk*, which became quite a world wide hit. She also wrote violin pieces for the famous Canadian violinist, Calgary born Kathleen Parlow.

### **Albertine Morin-**

**Labrecque:** (1886 – 1957):  
After an extensive career as a pianist in North America, Albertine went to Paris to study composition and voice. After some performances in Europe, she

returned to Montreal where she became well-known as an educator teaching at the Conservatoire and later the Université e Montréal. She published a two-volume *Méthode de Piano*, and *L'Art d'étudier le piano*. along with many pedagogical compositions, she wrote a Chinese opera, two comic operas, four ballets, the symphonic poem *Le Matin*, two concertos for two pianos, various chamber music works and compositions for choir, voice, organ and piano.



recording cover courtesy of  
CMC CD Boutique.

### **Part 3: Biography of Gena Branscombe**

(1881-1977)



# ACWC To Select Work for World Music Days

A change in the process of the selection of Canadian works for submission to the ISCM World Music Days now gives the responsibility to the ACWC to select one work. Formerly the League of Composers issued a call for scores which was juried by members of the League, the ACWC and the Canadian Electroacoustic Community, but it was felt that the funds spent on this process could be put to better use promoting the selected works within Canada.

Although national organizations such as the CLC and the ACWC are invited to submit works, there is no guarantee that these works will actually be performed in the World Music Days. Composers can also submit works directly to the ISCM.

Members interested in submitting works would be advised to visit the ISCM website <http://www.iscm.nl/> Works must be submitted to the ACWC ISCM Jury care of:

20 St. Joseph St., Toronto, Ontario M4Y  
1J9 by December 1, 2004



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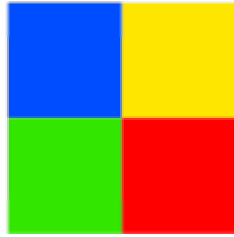
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"I have recorded my music with the London Symphony, the Vancouver Symphony, the Sinfonia of London, etc. I was very doubtful that a non-union orchestra could play so well ... The Pacific Philharmonic erased my doubts." ..... Michael Conway Baker, O.B.C. (Composer)

Quatuor



Molinari

## **The Molinari Quartet's Second International Competition for Composition**

### **Le Deuxième Concours International de composition du Quatuor Molinari**

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The Molinari Quartet, in collaboration with ATMA Classique, is pleased to announce its Second International Competition for Composition for string quartet. Composers are invited to submit an original work for string quartet. The best compositions will be played in concert during the Molinari Quartet's Vingtième et plus series to be held in Montreal (Quebec, Canada) during the spring of 2005. Furthermore, the winning compositions will be recorded on CD by ATMA Classique.

The jury will be comprised of the Molinari Quartet's artistic director and its musicians, in addition to well-known Canadian composers José Évangélista, Alexina Louie and Michael Matthews, who will determine three winners. The jury reserves the right not to grant all three prizes. The winning compositions will be performed by the Molinari Quartet during a special concert in the spring of 2005. The First Prize winner shall receive a \$3000 grant as well as a silkscreen by renowned Canadian artist Guido Molinari. The second prize winner will receive a \$2000 grant and the third prize winner a \$1000 grant. Furthermore, the winning compositions will be recorded on CD by ATMA Classique. The winners will be invited to work with the Molinari Quartet prior to the concert and to participate in the Dialogues at the Chapelle, a public workshop of discussions and analysis produced by the Molinari Quartet.

#### **Rules for Eligibility:**

- \* Candidates must be 40 years old or less as of April 1 2004, the due date for registration.
- \* The work must not exceed 20 minutes.
- \* Only works for string quartet that have neither been performed or published as of April 1 2004 shall be accepted.
- \* Scores must be received by the Molinari Quartet at the latest April 1 2004. (The post office stamp shall be recognized as the receiving date)
- \* Registration fees of \$25 CAN must accompany all scores.
- \* A candidate may submit more than one work, but each work must be sent separately.
- \* Scores shall remain the property of the Molinari Quartet.
- \* The candidate must send a score as well as separate playing parts to the Molinari Quartet.

\* All scores must be sent anonymously, bearing only a code word. In addition, only a pseudonym can appear on the score pages.

\* The candidate shall also send a sealed envelope bearing his or her pseudonym which will contain his or her name, postal address, e-mail address, birth date, résumé as well as a statement as to the fact that the work is yet unpublished and that it has never been performed.

\* The composer whose work has been chosen as one of the winning compositions, will not receive any extra payment for the execution or recording of the work.

\* The winners of the competition commit themselves to find the necessary funding for a stay in Montreal to work with the Molinari Quartet and assist to the performance in the spring of 2005.

### **Competition Calendar:**

Launch in May 2003

Due date for registration and receiving scores: April 1, 2004

Jury: May 2004

Announcement of winners: May 27 2004

Winners Concert: Spring 2005

#### **Please send the scores to :**

Molinari Quartet  
P.O. Box 56536  
Montreal, Quebec  
Canada H1W 3Z3

For more information write to :  
qm@quatuormolinari.qc.ca  
or call 514-527-5515

Visitez notre site web:  
<http://www.quatuormolinari.qc.ca>

Olga Ranzenhofer  
Quatuor Molinari  
C.P. 56536  
Montréal, Québec, Canada  
H1W 3Z3  
tél. : (514) 527-5515  
fax : (514) 527-3550  
courriel : qm@quatuormolinari.qc.ca

### **Le Deuxième Concours International de composition du Quatuor Molinari**

Le Quatuor Molinari en collaboration avec ATMA Classique a le plaisir d'annoncer la tenue de son Deuxième Concours International de composition pour quatuor à cordes.

Les compositeurs sont invités à soumettre une œuvre inédite pour quatuor à cordes. Les œuvres primées seront créées en concert dans la série Vingtième et plus du Quatuor Molinari à Montréal (Québec, Canada) au printemps 2005. Les œuvres retenues feront l'objet d'un enregistrement par la maison de disque ATMA Classique.

Un jury formé de la directrice artistique du Quatuor Molinari ainsi que des musiciens du Quatuor et des réputés compositeurs canadiens José Évangélista, Alexina Louie et Michael Matthews, déterminera trois lauréats. Le jury se réserve le droit de ne pas attribuer tous les prix. Les œuvres des lauréats seront jouées par le Quatuor Molinari lors d'un concert spécial au printemps 2005. Le gagnant du Premier Prix recevra une bourse de \$3000 ainsi qu'une sérigraphie de l'artiste canadien Guido Molinari. Le deuxième prix recevra une bourse de \$2000 et le troisième prix une de \$1000.

De plus, les œuvres primées seront gravées sur CD sous étiquette ATMA Classique. Les lauréats seront invités à travailler avec le Quatuor Molinari avant la tenue du concert et à participer aux Dialogues à la Chapelle, atelier public de discussion, d'échange et de performance produit par le Quatuor Molinari.

## Conditions d'admissibilité

- \* Le candidat doit avoir 40 ans ou moins le 1er avril 2004, date limite d'inscription.
- \* La durée de l'œuvre ne doit pas excéder 20 minutes
- \* Ne sont acceptées que des œuvres pour quatuor à cordes qui n'ont pas été exécutées ni publiées en date du 1er avril 2004. Des œuvres pour quatuor et bande seront acceptées, mais la bande doit être fournie par le compositeur.
- \* Les partitions devront parvenir au Quatuor Molinari au plus tard le 1er avril 2004.  
(le cachet de la poste tiendra lieu de date de réception).
- \* Des frais d'inscription de 25\$ CAN doivent accompagner l'envoi de partitions.
- \* Un candidat peut soumettre plus qu'une œuvre mais chacune doit être envoyée séparément, avec un pseudonyme différent.
- \* Les partitions demeurent la propriété du Quatuor Molinari
- \* Le candidat doit faire parvenir une partition (score) et les parties séparées au Quatuor Molinari.
- \* Les partitions sont à envoyer de façon anonyme, ne portant qu'un mot code. Sur la partition, seul un pseudonyme doit apparaître.
- \* Le candidat doit joindre à l'envoi une enveloppe cachetée sur laquelle est inscrite son pseudonyme et contenir à l'intérieur son nom, son adresse postale, son adresse électronique, sa date de naissance, son curriculum vitae ainsi qu'une attestation disant que l'œuvre remise n'a été encore ni exécutée ni publiée.
- \* Le compositeur dont l'œuvre est primée ne recevra aucune somme supplémentaire pour l'exécution et l'enregistrement de l'œuvre.
- \* Les lauréats du Concours s'engagent à trouver les moyens financiers pour un séjour à Montréal pour travailler avec le Quatuor Molinari et assister au concert des lauréats au printemps 2005.

## Calendrier du Concours :

Lancement en mai 2003

Date limite d'inscription et de réception des partitions :	1er avril 2004
Jury :	mai 2004
Dévoilement des lauréats :	27 mai 2004
Concert des lauréats :	printemps 2005

## Adresse à laquelle envoyer les partitions :

Quatuor Molinari  
C.P. 56536  
Montréal, Québec  
Canada H1W 3Z3

Pour information, écrire à :  
qm@quatuormolinari.qc.ca  
ou téléphoner au 514-527-5515

Visitez notre site web:  
<http://www.quatuormolinari.qc.ca>

# STRONGER VOICES NEEDED

The Canadian Association of University Teachers are increasing pressure on the government to enforce the government's commitment to fill vacant university posts with qualified Canadians. This comes following a UBC appointment of an American woman composer to the School of Music. This is probably the first appointment of a woman to a composition post in decades, and a number of qualified Canadians had applied for the position. The CAUT is finding the new Human Resources minister, Joe Volpe, to be unresponsive to post-secondary issues at present, so they are going to the press.

If you have concerns about post-secondary hiring practices or have been adversely affected by them, please notify James Turk [turk@caut.ca](mailto:turk@caut.ca) of the Canadian Association of University Teachers. I am sure there are some interesting stories out there, and every incident helps build the CAUT case.

## 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.*

**Elma Miller** Archivist  
**elmami@idirect.com**  
394 Blythewood Rd  
Burlington, ON  
L7L 2G8

## Notice of Annual General Meeting

The **ACWC Annual General Meeting** will take place by teleconference on **May 29, 2004 at 4:30 PM EST**. Members interested in attending please notify Janet Danielson [jrd@sfu.ca](mailto:jrd@sfu.ca) (604) 430-8029 by May 22, 2004 in order to obtain the teleconference phone number and passcode.

# Dues are Due!

Please send your 2003-2004 membership dues to:

Janet Danielson  
4086 Spruce Street,  
Burnaby B. C.  
V5G 1Y4

**NOTE:** *Janet will be collecting the dues while we are in the transition period between Sherilyn Fritz and our new treasurer, Joanna Estelle.*                    \$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$

1. ACTIVE: Annual fee \$35.00.
2. AFFILIATE: Annual fee \$30.00.
3. COMPOSER - IN – TRAINING: Annual fee \$20.00.
4. ASSOCIATE: Annual fee \$30.00.

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***Hopefully the way in which women performers are described has changed!!.....***

Paderewski describing and contrasting the piano styles of Annette Essipoff (Leschetitzky's second wife and a ranking pianist) and Teresa Carreño from Venezuela.

"In many ways she (Essipoff) was perfect, except when it came to strong effective pieces. Then she was lacking in force, as women pianists generally are. Quite different from Madame Carreño, who was a very, shall I say, strong pianist, even too strong for a woman. Carreño was one of the women pianists who had a very big tone, but it was not a beautiful tone, because a beautiful tone must include tenderness, and there was none of that, just brilliance. Essipoff, on the contrary, was quite the opposite. She was very feminine in her playing, and small poetic pieces she could play admirably."

*excerpted from: The Great Pianists from Mozart to the Present by Harold C. Schonberg. Simon & Schuster, Inc. New York, 1967.*

## Sound in the Land Conference Imminent!

Below is the updated website for Sound in the Land -- a Festival/Conference on Mennonites & Music, May 28-30, 2004, at Conrad Grebel - University of Waterloo. The site has complete submission information, tentative schedule, registration and accommodation (room/board) information, and a registration form which can be downloaded. As with all conferences, we require everyone to pay the registration fee in order to confirm your attending. Certain funds are available via the Marpeck Foundation for anyone already connected with a Mennonite institution. Please write for more information about this.

If you wish to receive a printed brochure of SOUND IN THE LAND via surface mail, please contact me with your mailing address.

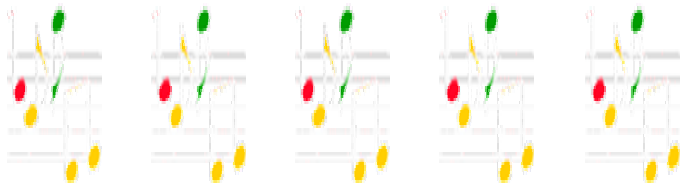
### Carol Ann Weaver

(for Sound in the Land committee)

<http://watserv1.uwaterloo.ca/~caweaver/>

*Sound in the Land* conference website:

<http://www.grebel.uwaterloo.ca/soundinland>



## Where are the Women Composers?

Have your students ever wondered if there were any women composers? Or, why there were so few? Do they question if women wrote music before 1900? Do they question why little music written by women is included on concert programs?

Despite what the majority of music history textbooks and repertoire collections would have us believe, women were indeed writing music through the centuries. *Prairie Sky Music Publishing* ([www.prairieskymusic.com](http://www.prairieskymusic.com)) is pleased to provide resources for teachers and performers which will address some of these questions. Music links located on the web site will enable musicians to utilize current scholarship and publications which are not normally available in music stores. Some of the music links featured include *The International Alliance for Women in Music*, *Clifford Ford Publications*, *Hildegard Publishing* and *Oceanna Music Publications*.

If you have a relevant music link you are interested in sharing, please e-mail me at [prairiesky@mts.net](mailto:prairiesky@mts.net).

Musically yours,

### Maryanne Rumancik

*Prairie Sky Music Publishing*

"Never doubt that a small group of thoughtful, committed citizens can change the world; indeed it's the only thing that ever has."  
Margaret Mead (1901-1978)



**Barbara Strozzi** was born in Venice in 1619, and baptized on August 6. She died in Padua, Italy in 1677 at the age of 56. She was born into a world of creativity, intellectual fervency and artistic freedom. Barbara Strozzi's talents seem rather to have been nurtured by the particular intellectual and cultural circles in which she lived. Her (possibly adoptive) father, Giulio Strozzi, was an important Venetian poet who wrote librettos for many operas, including works by Monteverdi. Barbara grew up in a household frequented by the greatest literary and musical minds of the age.

She was a composer and singer - without the support of either the Church or a noble house. She was one of the most prolific composers of secular chamber music in the 17th century, and she published nearly all of her cantatas herself. Strozzi published over 100 works in 8 volumes. Her works were included in important collections of song which found their way to the rest of Europe and England. Yet she died in obscurity with little wealth or property.

She was perhaps the most remarkable woman composer of 17th century Italy.

Almost all Strozzi's works are cantatas or arias for solo voice. She is sometimes credited with the creation of the cantata. Strozzi wrote no operas: her works are chamber works. The cantata, with its succession of passages in aria and recitative style, was opera's chamber music equivalent. The texts are all love poems. The theme in Strozzi's secular works is invariably the suffering caused by unrequited love, presented across the full range of emotions - ironic mockery to weeping melancholy.

Possibly because she was a woman in a man's field, Barbara came under much criticism, rumour, speculation and slander. However, as a busy composer, mother of 4 children and performer, she had little time to be concerned about the gossip surrounding her. She lived with and took care of her aging parents in their house until they died. Barbara's 2 daughters entered convents and one son became a monk.

Given the few bits of information we now have about Barbara's private life, we have a picture of an extraordinary woman of talent, beauty, intellect and business savvy, who published 125 pieces of vocal music in her lifetime.

*section taken from: Italian Composers Research Page: [www.bandbasics.com](http://www.bandbasics.com)*

# ACWC Bulletin

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