

ACWC/AFCC

Bulletin
Spring/Summer 2001

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

Letter from Janet Danielson *President*

The past few months have been full of behind-the-scenes activity organizing and fundraising for *Then, Now, Beyond: A Festival of Music by Women*. There are a number of reasons why it is time the ACWC had a festival: it is the Twentieth anniversary of our organization; there is much new and exciting music by our members that we should all know about and that the public should hear; we need an opportunity to get together. I assure you that you will enjoy meeting other ACWC members. Between us, we have some amazing stories and wonderful personalities. But we also need to develop some hard-hitting strategies. I have been teaching a twentieth-century music analysis course this past semester, and am appalled at how little information there is in recent books on the topic. Musical Composition in the Twentieth Century, (Arnold Whittall, Oxford University Press, 1999), cites 106 works, **none** by women. Theories and Analyses of Twentieth Century Music, (J. Kent Williams, Harcourt Brace, 1997), cites 172 composers, 3 of whom are women. While it is indeed harder to track down music by women, it is clear that we need to make a concerted effort not only to gain recognition, but also to force institutions--performing, academic, publishing--to recognize their lack of recognition. Overt sexism is distinctly unfashionable, but trivialization of women's achievements is as common as ever.

Encouragement England, 1893

"Whenever I hear the Dictum, 'Women cannot compose,' uttered by some male musician, I always chuckle and say to myself, 'Wait a bit, my lad, until they find out how much easier it is than literature . . . ' Since women have succeeded conspicuously in Victor Hugo's profession, I cannot see why they should not succeed equally in Liszt's if they turned their attention to it."

George Bernard Shaw

Thanks for the encouragement, George. Here in Canada, we're still working on it.

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Reality - Canada, 2001

- *Women composers featured in the current New Music Concerts Series* 15%
- *Women Associate Composers of the Canadian Music Centre* 15%
- *Women members of the Canadian League of Composers* 16%
- *Applications for assistance in commissioning new works by women submitted to Canada Council last spring* 7%
- *Women's compositions cited in two recent 20th-century music textbooks* 1%

To end on a positive note: we are working with the fabulously successful *Ottawa Chamber Music Society* to get some top-flight performers for the festival. We are the grateful recipients of support from the *Department of Canadian Heritage*, the *Ontario Arts Council*, and **Ann Southam**. We have been able to hire Pat Hiemstra to work for us in Ottawa on promotion and coordination. We have successfully garnered the support of the University of

Ottawa where Dr. Lori Burns is organizing a symposium, and **Dr. Deirdre Piper** of Carleton University is organizing a Composer's Forum. This event will attract Canadian Studies experts, musicologists and others who will help document our achievements as women composers. Please free up your calendar and plan to attend!

Press Release

Association of Canadian Women Composers
In Collaboration with the *Ottawa Chamber Music Society*
Then, Now, Beyond: A Festival of Music by Women
September 20-23, 2001

Then, Now, Beyond: A Festival of Music By Women is more than a celebration of the composers in Canada who happen to be women: it offers a rare and exciting opportunity for all Canadians interested in becoming properly acquainted with their rich musical heritage and bright future to broaden their experiences and knowledge. A joint production of the *Association of Canadian Women Composers, the Ottawa Chamber Music Society, the University of Ottawa, and Carleton University*, this festival will feature performances of music ranging from the seventeenth to the twenty-first century.

Eight concerts will be spread over a four day weekend, presenting works from as stylistically and geographically diverse as Vivian Fung, **Hildegard Westerkamp** and **Linda Smith**. Each concert is expected to provide a context from the past, an emphasis on the present, and a projection into the

future. Works by international composers such as Ruth Crawford Seeger and Rebecca Clarke will provide a counterpoint to works by their Canadian contemporaries **Jean Coulthard, Violet Archer and Barbara Pentland**. The concerts will feature performing artists of the highest calibre.

Then, Now, Beyond: A Festival of Music by Women addresses many issues relevant to all Canadians. In addition to highlighting the achievements of Canadian women composers, its national scope will permit exploration music from many regions, bringing together women from across the country to exchange ideas and to foster more of the ongoing musical leadership and professionalism that Canadian women have proudly exercised for centuries. For information about the Festival, contact :

Janet Danielson ph : (604) 291-3725

janet_danielson@sfu.ca

*Have your newsletter sent to you via email! If you have Microsoft Word as your word processor, then you may receive all issues of the newsletter delivered free to your inbox. Simply send a message to the newsletter editor, **Stella terHart** at : terharts@nbnet.nb.ca and indicate that you would like to be added to the email subscribers list. This option will also help cut costs.*

**Declaration of Women in Music
Roma, September 2000**

In 1996, at the end of the First International Symposium *Donne in Musica: Gli Incontri al Borgo*, Fiuggi, women musicians from twenty-six countries (composers, performers, conductors, musicologists, organisers) undersigned a document to be known as the **Declaration of Fiuggi 1996**. This Declaration, circulated worldwide to women in music organisations and academia, sets out what women musicians consider primary objectives.

In 1999 the Declaration was revised, and in September 2000 unanimously accepted by the International Honour Committee of the Foundation in Rome. It now stands as follows:

- Each country is invited to encourage the setting up of organisations for documentation and information regarding women composers within its national boundaries. The organisations should be in a position to send and receive information about women in music to other organisations. They should collect information regarding the institutional and musical structures responsible for the creation, promotion and programming of music such as festivals of contemporary and ancient music, festivals devoted to women composers, performers; funding possibilities; scholarships. Women musicians should be encouraged to play a greater role in programming, promotional, and commissioning campaigns and activities so that the percentage of works by women in current orchestral and musical performance repertoire increases. Women should take a greater part in the musical organisation of their respective countries and encourage the exchange between composers and performers. The organisations could be linked via the World Wide Web (www).
- The legislation in most countries provides equal opportunities and rights for women and in theory should allow access to all fields of interest. In practice, however, this is often not the case. The WIM organisations should see if the social reality of their countries is in line with the existing legislation. In most countries, women are insufficiently represented at institutional levels. We must actively promote the presence of women in commissions, committees, and all places where their talents can be used. Women politicians should be made aware of the difference between legislation and practice and should advocate on behalf of women musicians to open up funding possibilities.

- Information about women in music must be circulated to music teachers, both men and women. The contribution made by women musicians, in all cultures, should become part of the music curriculum in schools, colleges, and universities. Parents need to foster the musical talents of both daughters and sons, honouring the cultural heritage and traditions of both.
- Women musicians are encouraged to read, take to heart, and use, the UNESCO documents known as the Right of the Artist and the Final Document from the Intergovernmental World Conference on Cultural Policies for Development, Stockholm 1998.
- Recognition must be given to women's achievements in culture and development to ensure their participation in the formulation and implementation of cultural policies at all levels and to ensure their access to decision-making positions within the cultural world. It is important to preserve, promote, sustain, and safeguard the artistic rights of women artists and creators within all communities. Only in this way, can we overcome and replace an outdated monocultural male view of culture and heritage.
- Our important role in transmitting tangible and intangible heritage must not be overlooked since this belongs not only to a people or culture but also to humanity as a whole.

“What will become of my work?” wrote Clara Schumann when she learned that she was expecting a fifth child. “Yet Robert says ‘children are blessings’ and he is right...so I have decided to face the difficult time that is coming as cheerfully as possible. Whether it will always be like this, I don’t know.”

Clara had the talent, training and background that many composers would envy, but from the beginning of her career she accepted the 19th century attitude toward a woman composer. She wrote in her diary at age 20: *“I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose - there has never yet been one able to do it. Should I expect to be the one? To believe this would be arrogant, something which my father once in former days, induced me to do.”*

Members News and Notes

January 4: The CBC Radio 2, Halifax “All the Best” program aired **Stella terHart’s** *Songs of Innocence* for brass ensemble, percussion and soprano.

March 10: the Vancouver Pro Musica Society presented their 14th Annual Festival of New Music. *Mamalilaculla* for soprano, marimba and calabash by **Euphrosyne Keefer** was performed.

March 10: *Sinewave* by **Janet Danielson** was performed by the Vancouver Chinese Ensemble at the Vancouver Pro Musica Society Festival of New Music. *Sinewave* was commissioned by Pro Musica with the assistance of the Canada Council for the Arts.

April 8: The CBC Radio 2, Halifax “All the Best” program aired **Stella terHart’s** *Perambulation* for violin and marimba.

Kim Erickson announces the new release of a CD collection of her songs, entitled *Away*. Ten of the songs contain influences of jazz, classical music, world music and the geography of the Canadian Shield. Two of the songs are arrangements of a traditional Macedonian folk song and a South Indian devotional song. Funding was provided in part by the Ontario Arts Council. To order your copy of *Away*, send \$22 (shipping/taxes included) to: Firewalk Studio, 1207 Castlegreen Dr., Thunder Bay, ON. P7A 7M5 or email Kim at: kerickso@flash.lakeheadu.ca Also available through HMV.

Kim would also like to inform the membership of a community project that she is involved in this year. Kim is assisting in the founding of a vocal ensemble that will be seeking to uncover and share songs from various aboriginal heritages. Aspects of the project will include voice workshops, arrangements of songs and new work development. It is hoped that the project will be significant in terms of both personal enrichment for participants, and holistic community development. This project is sponsored by the Sioux Lookout Anti-Racism Committee.

Congratulations to **Elma Miller** for a successful recent Canada Council commission application.

ACWC website

<http://music.acu.edu/www/iawm/wimusic/acwc/acwc/html>

Please send any and all submissions (*camera ready not required*)

either by post or email to:

Stella terHart
 126 Gondola Blvd
 Quispamsis, NB E2E1J1
 Ph (506)847-0057
 terharts@nbnet.nb.ca

Submissions are due:

August 15
 November 15
 February 15
 May 15

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Treasurer's Report

Hello from your new treasurer. I took over the post in May of 2000. I have set myself two goals for the next year.

Goal Number One

To build a new, updated, accurate and useful database that will make the work of dues collecting and member communication much more effective. I have already put much work into this database. It still needs some refining, but it is coming along. The next newsletter will contain a « Lost Souls » list containing various, people, organizations and data that are not yet current.

Goal Number Two

To revise and streamline the process of collecting dues. Many of you have already received letters telling you that your dues need to be paid. Please don't think that this is any reflection on your reputations. I am a shining example of a member that is willing and able to pay dues but because I don't receive a bill they never seem to get paid. It is precisely this situation that I hope to remedy with a new system of dues. Each quarter (Jan.-Mar., Apr.-Jun., Jul.-Sept., Oct.-Dec.) I will send out a notice to those people whose dues are payable. Once I receive the payment I send you a receipt. It is my hope that this process will keep the database, as well as the dues, up to date.

Take care ,

Sherilyn Fritz
ACWC Treasurer
sherilyn_fritz@telus.net

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Sound as Image: Music and Language

Excerpt from: 'Beyond Modern Music' by Eric Salzman

20th Century Music: an Introduction, Prentice-Hall , Inc. Englewood Cliffs, New Jersey

Up to a certain point, most twentieth-century music can be described as a search for new forms of linearity, process, and narrative (to replace the old tonal forms) or a rejection of linearity in favour of abstraction, concept, and pattern forms. This corresponds quite closely in the visual arts to modern forms of figurative art (replacing the old perspective based forms) and abstraction. Abstraction, atonality, non-linearity, serialism and aleatory, revolutionary as they once seemed, still belong as a categories in the Romantic tradition of high-art and art-for-art's sake. The Cageian reaction to this does away with the old notion of art and replaced it with activity and awareness; it tells us that art is what we think it is-a sunset perhaps or, as Cage once said, the sound of spores falling off a mushroom. The new pop is another kind of anti-art reaction, but it has only takes us back around again to essential questions of culture, commerce, communication, and, in one or another sense, art.

The basic problems of art today are the re-integration of art into society and the question of art and meaning. Musical imagery, which appears sporadically in traditional music, often takes two forms: the reference to other, familiar music and the imitation of sounds of the external world. Examples include the quotations of music in the banquet scene of Mozart's don Giovanni and the bird calls in the slow movement of Beethoven's Pastoral Symphony. However, these techniques are generally superficial and peripheral in traditional music. In a more recent period, Ives made use of quotation and stylistic reference, Messiaen has quoted chant and has imitated bird calls, and *musique concrete* has incorporated recorded noise and natural sound (although not always in recognisable form). But the specific use of musical reference in recent work represents an essentially new step, a kind of super-realism in which familiarity and association strictly ruled out of serialism and most forms of aleatory, reappear: the juxtaposition of previously unassociated sound objects, the experience of the familiar along with the unfamiliar, the shock of recognition and the recognition of transformation produce new meaning and forms. Many analogies to work in other areas can be made, notably in modern 'structural' linguistics and that most typically contemporary of art media, the film.

The use of "second degree" transformation and the rich area that language and music have in common are closely related, and many of the same composers are involved in both areas. The traditional relationships of text and music are now viewed by some as a special case of a much wider field of relationships between words, language, sound, and music. Verbal

meaning and structure-from the phonemen to word formation to narrative forms to non-linear verbal complexes-interact with sound and music on many levels: meaning and sound quality, clarity and complexity linearity and non-linearity, clarity and confusion, comprehensibility and incomprehensibility.

The neo-realism of tape provides almost limitless opportunities for imagery and image transformation; of music, of language, of noise. This is close to the Cageian view. We can, if we wish, go out into the country and listen to the birds. Music itself is only part of the larger environment-one kind of sound experience among many. The danger is that in saying this we are not really saying anything worth saying. Perhaps this understanding was lost and had to be regained, but once recaptured it becomes nothing more than a truism. From environmental art we can go not merely into the outer environment but also back into art. Environmental art-total, surrounding, involving, continuous, without beginning, middle, or end-evolved naturally as a response. And, by reaction, so did the new closed, dialectical forms of media and musical minimalism. Minimalism is exclusive; it is often defined by what it is not. Multi-media represents the attempt to re-invest experience with substance, not merely through sense bombardment but through a new intermingling of arts, media technology, and performance; through forms and structures-open or closed, cyclical or dialectical-which use the very range of contemporary experience as their point of departure.

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

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Composer Profile

LARYSA KUZMENKO

Larysa Kuzmenko is a Toronto-based pianist and composer. Her music has been performed throughout Canada, the U.S., and England. In 1990 the Manitoba Chamber Orchestra under the baton of Simon Streatfeild performed her *Concertino* for *Vibraphone*, *Marimba*, and *Orchestra*, with soloist Beverley Johnston. This performance was broadcast by the CBC, and was chosen for re-broadcast as a highlight of the season during the summer. This same work was performed in 1991 in Russia and Ukraine, and in Bayreuth, Germany. Also in 1991, her work *Traveller on a Dark Wind* was premièred at the Music Gallery in Toronto by Continuum, and was later broadcast by the CBC on "Two New Hours". In June of 1991 the Elmer Iseler Singers premièred her new work *Spirits of the Dead*, in Toronto.

In 1992 Larysa Kuzmenko appeared as pianist in the première of her *Sonata for Cello and Piano* in Toronto. In the same year the Royal Canadian College of Organists commissioned a new work for solo organ, *Atlantis*, which was published by Jaymar Music Ltd. This work was premièred by Michael Bloss in 1993 in Montréal. Also in 1993, *A Prayer* for string orchestra was premièred by the Mississauga Sinfonia Chamber Orchestra, and *Tekahionwake* for narrator, voice, and piano, based on the life and poetry of Pauline Johnson and commissioned for Classical Cabaret

by the Laidlaw Foundation, was premièred in Toronto. The Composers' Orchestra premièred Larysa Kuzmenko's *Accordion Concerto*, with soloist Joseph Macerollo, in the same year.

Her *Piano Concerto*, commissioned by the CBC, was premièred on January 23, 1996 by Christina Petrowska and the Winnipeg Symphony under the direction of Bramwell Tovey, and performed again later in the same year with the Toronto Symphony Orchestra conducted by Jukka-Pekka Saraste. Her choral works were also published in 1996 by Boosey and Hawkes, and she received a commission to write a cello concerto for Shauna Rolston.

Larysa Kuzmenko has appeared as a pianist in several countries, and has performed at Carnegie Hall, the St. Lawrence Centre, Roy Thomson Hall, and Massey Hall in Toronto, as well as in Edmonton and in England. Her repertoire includes both traditional and contemporary works, and she has premièred several pieces by Canadian composers. She has appeared with several orchestras, and has pursued an active career as an accompanist, in which capacity she has toured extensively. She teaches piano, theory, harmony, and history at the Royal Conservatory of Music and the Faculty of Music at the University of Toronto. -1996

Affiliations

Association of Canadian Women Composers
Canadian League of Composers
Canadian Music Centre
SOCAN

SELECTED WORKS

Orchestra

Marah (1976, rev.1982) 17 min.

A Prayer for String Orchestra (1993) 7 min.

Orchestra with soloist

Concertino for Vibraphone and Marimba with Orchestra (1986-87) 14 min

Commissioned by Beverley Johnston with assistance from the Ontario Arts Council.

Concerto for Accordion (1993) 20 min

Commissioned by Mr. Elton John for Joseph Macerollo and the Composers' Orchestra.

Accordion and orchestra

Piano Concerto (1996) 20 min

Commissioned by the CBC for Christina Petrowska and the Winnipeg Symphony

Orchestra

Chamber

Elegy and Song (1978-79) 12 min

Flute, vibraphone, harp, soprano

Grimoire (1982) 10 min

Brass quintet

Improvisations for Alto Saxophone and Percussion (1981) 5 min.

Mystery (1976) 7 min.

Clarinet and piano.

Proportions (1977) 6 min.

Flute and Piano.

Sonata for Cello and Piano, "A Dream Within A Dream" (1992) 20 min.

Commissioned by St. Basilica Church for Jeremy Findlay.

Released on CD in Czechoslovakia, Jeremy Findlay.

Keyboard

Atlantis (1993) 5 min.

Commissioned by the Royal Canadian College of Organists.

Published by Jaymar Music, Inc.

Solo organ.

Elijah (1974) 10 min.

Piano solo.

Little Suite for Piano (1982) duration variable.

Commissioned by the Alliance for Canadian New Music Projects with assistance from the Ontario Arts Council.

Piano solo.

Silver Birds (1977) 5 min.

Piano solo.

Traveller On A Dark Wind (1991) 7 min.

Commissioned by the Zuk Duo.

Two pianos.

Vocal

Doctor Faustus (1984) 12 min.

(Text: Christopher Marlowe).

Commissioned by Roxolana Roslak with assistance from the Ontario Arts Council.

Elegy and Song (1978-79) 12 min.

Flute, vibraphone, harp, soprano.

Nocturne and Dance (1980) 8 min.

Soprano, flute, piano.

Three Songs for Soprano and Piano (1980) 8 min.

Choral

Homeland (1978) 8 min.

Women's choir and piano.

Prayer (1988) 5 min.

(Text: Bogdan Antonich).

Commissioned by the Vesnivka Choir.

SSA choir and piano.

Spirits of the Dead (1991) 6 min.

(Text: E.A. Poe).

Published by Boosey and Hawkes.

SATB choir.

"The Faywood School Songs", "Night," "Stars," and "Wind" (1995) 7 min.

Commissioned by the North York Board of Education.

Band

Fantasy for Band (1981) 7 min.

Commissioned by the Scarborough Concert Band, assistance from the

Ontario Arts Council.

Ritual (1978) 10 min.

Commissioned by the Scarborough Band with assistance from the

Ontario Arts Council.