



ACWC/AFCC

Bulletin

Spring/Summer 2003

The Association of Canadian Women Composers
L'association des femmes' compositeurs canadiennes
Issn 1183-0395

ACWC Bulletin

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Remembering the *Then, Now and Beyond* Conference:

It is my privilege to speak for the entire board and honour someone without whom this festival would not have been possible. Her vision, leadership, dedication and tenacity are an inspiration to us all. She has selflessly given much of her lifeblood, a large amount of sweat and more than enough tears to bring this conference into being. I tried to remind her that creating an event such as this was tantamount to giving birth! You spend months, planning and preparing. You don't know what to expect. There is uncertainty, problems and pain but all that matters in the end is that you survive it. Well Janet, we're almost there. I speak from my heart but I'll wager that every woman here would agree with me. These last four days have given me the knowledge that I am not alone. I am a member of a community of women composers scattered across this country. Your work has given me the belief that my voice matters - that all of our voices matter, each one with its' unique song. And thanks to you, Janet Danielson, our voices have been and will continue to be heard. Thank you.

Submitted by: Sherilyn Fritz

Call for Scores

Hello friends and musicians,

Here is a new call for submissions for SOUND IN THE LAND, the upcoming Festival/Conference on Mennonites and Music, scheduled a year from now, May 2004. We would very much like you to be part of this first-time, historical event, whether as participant or attendee. Please note the September 25, 2003 deadline for submissions, and feel free to send in your abstracts, ideas, and any questions, as soon as possible. We at Conrad Grebel University College are very excited about how things are shaping up.

Carol Ann Weaver
Associate Professor of Music
Conrad Grebel University College
University of Waterloo, CANADA

SOUND IN THE LAND
a Festival/Conference of Mennonites & Music
May 28-30, 2004
Conrad Grebel University College/University of Waterloo, Canada

Call for Submissions
Deadline: Sept. 25, 2003

SOUND IN THE LAND, a Festival/Conference of Mennonite-Rooted People and their Music is being planned for May 28-30, 2004 at Conrad Grebel University College, University of Waterloo to celebrate the wide array of Mennonite-rooted music making, from four-part to funk; jazz to 'Just as I Am'; song fest to folk; chamber trio to techno. 'Mennonite-rooted' music refers to music composed/performed by individuals with Mennonite roots and/or present affiliations. This first-time, multi-genre, interdisciplinary event will bring together composers, songwriters, performing musicians of varied styles, writers, and scholars who wish to contribute musically or verbally/academically via compositions, performances, workshops, creative writings, collaborative works or scholarly papers.

SOUND IN THE LAND will be both a festival with multiple concerts, performances, mini-concerts, workshops, possible jam sessions/reading sessions, and an academic conference addressing issues of Mennonite-rooted peoples and their music making in terms of ethnicity, cultural studies, or musical/theoretical/ historical analysis. Collaborative projects pairing Mennonite composers and creative writers are also invited. Composers/musicians are strongly encouraged to bring along their own performers, especially for jazz/folk/rock submissions, for which limited funds will be provided. Professional musicians & singers will also be hired, determined by scoring needs, budget, & festival performers' participation. Full-length evening concerts will include music by various selected composers while daytime mini-concerts and workshops, 30 to 45 minutes in length, will involve single or multiple composers/performers. Multi-media and/or collaborative works will also be programmed. Twenty-minute conference papers and readings will be scheduled during daytime sessions, with extra discussion time provided for each presenter. Please submit an email abstract of no more than 250 words in which you propose a musical composition, performance, mini-concert, workshop,

collaboration, piece of creative writing, or academic paper. All composition submissions must include score and tape or CD of proposed work(s). Mini-concert or collaborative proposals must include names of collaborators, titles and timings of proposed pieces, description of the event, and a representative tape or CD of your work. Concert performer applicants must provide a bio citing performance experience and a tape or CD of your work.

All abstracts, proposals, inquiries, and communications must be sent to Carol Ann Weaver caweaver@uwaterloo.ca (NO ATTACHMENTS PLEASE). Please send scores and recordings via surface mail:

Carol Ann Weaver
Music, Conrad Grebel University College, University Waterloo,
Waterloo, ON N2L 3G6, CANADA.

Suggested Categories for Submissions to **SOUND IN THE LAND:**

Musical compositions by composers of Mennonite background and/or current affiliation (please send scores & tapes/CDs of the music via surface mail)

Musical performance - either mini-concert or workshop proposals of Mennonite-composed or arranged music. Workshops may also include jam sessions or reading sessions with performers of similar playing styles.

Instrumental or vocal performer, willing to perform new works, &/or perform in 'mostly-Menno' bands with improvised jazz/folk/rock/other (send sample tape/CD of your performing via surface mail)

Collaborative works of Mennonite composers & creative writers

Creative writing about Mennonites and music - poetry, short story, essay

Academic papers in areas such as:

- a. issues of ethnicity within so-called "Mennonite music"
- b. analysis of Mennonite music and/or performance practices
- c. historical focus on Mennonite music from any time period
- d. international Mennonite music-making - beyond North America
- e. connections between texts and music - Mennonite voices
- f. Mennonites/music/pacifism - interfaces
- g. where do Mennonite musicians go? - finding places and voices
- h. Mennonite music - postmodern, feminist, cultural studies theories
- i. Gender and sexuality issues within Mennonite music
- j. Mennonite worship music - past &/or current practices
- k. Mennonites and music for children

Send all email submissions to:
Carol Ann Weaver caweaver@uwaterloo.ca
Send all surface mail submissions (scores, tapes, CDs) to:
Carol Ann Weaver
Conrad Grebel University College
University of Waterloo

Waterloo, ON N2L 3G6
CANADA Phone: 519-885-022-0245

A schedule of registration and accommodation fees and options and will be posted soon. All information about funds for festival/conference performers will also be provided as soon as possible. Early conference registrations will be at a reduced rate if sent by April 1, 2004. Any registrations after this date will require full payment. Feel free to copy this Call for Submissions to any interested persons. As well, send any additional names to Carol Ann Weaver caweaver@uwaterloo.ca

In Memoriam

Euphrosyne Keefer, former secretary of the ACWC, died January 23, 2003 at the age of 84. Keefer completed a rigorous program of studies in composition, piano, viola and voice in England, and was well on her way as an opera singer when World War II broke out, leading to the cancellation of all opera performances and also to her marriage to Canadian Thomas Keefer. They spent five years in the Canadian north with a growing family of five young children. Undeterred by what must have been a drastic cultural change, she decided to learn the local First Nations language so she could communicate with her neighbors. She then moved to Toronto where she resumed composing and teaching piano and theory, moving to Vancouver in 1977.

Keefer was influenced by the music of Bartok, Hindemith and Stravinsky with a particular admiration for Sibelius. As mother of a large family in the 1950s, she often had to face the '50s housewife' stereotype and fought hard to gain recognition for the high professional standard of her music. She maintained a prolific output of composing from the 1970s through into the new millennium, focusing on chamber works, song cycles and music for the flute. Her music was lyrical but fresh and disciplined, reflecting a keen sensitivity. Her works were widely performed in the Vancouver area by leading performers such as Robert Rogers, Lanny Pollet, Anne-Elise Keefer, and Michael Strutt. A number of performances were broadcast over the CBC.

Keefer was a remarkable person who enlivened every gathering with a dazzling blend of unflinching cordiality and rapidfire wit. Yet she had a deep understanding of her art which she communicated both as composer and as a teacher. During her final decline, one of her students wrote to thank her for the love of music she inspired in him. "I want you to know that the eleven years I have spent under your tutelage have been more profound than I could ever have imagined."

An Associate Composer of the Canadian Music Centre and member of the Canadian League of Composers, Euphrosyne Keefer will be greatly missed here in Vancouver. Her music can be heard on a number of CDs including "Far Other Worlds" and "River of Golden Dreams".

Submitted by: Janet Danielson.....



New Canadian Publishing Company to Publish Only Works by Female Composers

Stella terHart was awarded a federal, juried grant from the Canadian Small Business Corporation to produce and publish her new instrumental theory workbook series. (see press release on page 7). A portion of the grant was also for the creation of a new Canadian

publishing company - Oceanna Music Publications Inc. One of the mandates of Oceanna Music is to publish exclusively works by North American women composers.

Oceanna Music Publications will publish and distribute educational band and choral works. Interested composers are invited to send manuscripts for consideration. If doing so, please include a bio (to be included in the OceannaMusic.com webpage), and a SASE if you would like materials returned. Only works suitable for educational use will be considered (no very advanced level compositions). You may also submit works via email attachment if they have been created using Finale music software. Please forward all materials to:

Oceanna Music Publication

**415 Cosh's Rd
Bobcaygeon, ON.
CANADA K0M 1A0
info@OceannaMusic.com
705.738.9364**

International Alliance for Women in Music (IAWM)

I would like to invite those of you who have not yet done so to renew or begin your membership. Membership includes continue the IAWM Journal, the Women and Music journal, and many other 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, new memberships and many other relevant links.

Membership Categories and fees/year are:

Individual \$45.00

Senior (65+) \$30.00

Student \$25.00

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 contact:**

Membership Chair, Cherilee Wadsworth Walker CJW1913@aol.com

Outreach Coordinator, Reena Esmail rme@juilliard.edu

Treasurer, Susan Cohn Lackman SLackman@Rollins.Edu

President, Patricia Morehead patmorehead@RCN.com

Here are some recent IAWM journal inclusions regarding Canadian music by women:

In the most recent issue (Vol. 9/1, 2003), the following CDs related to Canadian music were reviewed:

**S.C. Eckardt Gramatté - "A Centenary Celebration" "Romance: Early Canadian Chamber Music"
Carol Ann Weaver - "Dancing Rivers - from South Africa to Canada"**

In the previous issue (Vol. 8/3, 2002), one of the featured articles was:

"The Piano Music of Jean Coulthard: A Legacy of Beauty and Inspiration" by Glenn D. Colton.
CD review: "Canadian Sounds" - Deirdre Piper, composer and organist.

CDs for review should be sent to our Review Editor: Ellen Schlegel, 236
Braddock St., Frostburg, MD 21532, USA

Thank you for your continued support of the IAWM!



Visit the ACWC Website!

our address is: <http://www.composition.org/acwc>

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. For more information contact:

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.

Members News and Notes

♪ "September Trio" (2001) for Oboe, Viola, & Piano by Jean Anderson was premiered on February 2nd, 2003 in Von Kuster Hall, the University of Western Ontario in London. The players were Ian Franklin (Oboe), Ralph Aldrich (Viola) and John-Paul Bracey (Piano), who also commissioned the piece. By chance, the trio was started on September 11th, 2001 and "it became my reactions to the horrific events of that day", said the composer.

The Anthem (a cappella) "I lift the Lord on high", words by Marjorie Pickthall and music by Jean Anderson, was sung by the choir of First St. Andrews United Church, London, Ontario in February, 2002. The conductor was Music Director, Paul Merritt.

♪ On April 12, Diana McIntosh and Mary Gardiner presented a joint concert of their music, featuring the Ontario premieres of "She Had Some Horses" (cello/percussion and spoken text) by Diana and "It's about time" (flute/clarinet/bassoon/piano) for speaking musicians) by Mary. The latter was commissioned by Diana for her Groundswell concert last May through a grant from the Ontario Arts Council. Diana brings her alter ego, *Maude Pilly* (from Dandelion Manitoba) whose work "Glorified Chicken Mousse" was also given its Ontario premiere. Also on the program were Gardiner's "Three Love Songs" for voice/piano; "Remembered Voices" for violin/piano and "Synergy" for solo piano. Diana's "Doubletalk" and "Sampling [of] the Communications Parameters in the Ambience of Structural Phrasing and Dynamics in Contemporary Music" for piano and spoken text was also presented.

The concert took place at Heliconian Hall, 35 Hazelton Ave., Toronto.

♪ *Who can resist Diana Mcclintosh's sense of humour and love of fun!! Meet her character, Maude Pilly:*

"Actually, Maude Pilly is a theatrical character I invented a few years ago, who performs her music occasionally (myself in costume). She is sort of the Sara Binks of Manitoba. She performed her work, "Glorified Chicken Mousse" (a recipe from The Joy of Cooking) in the Toronto concert at the Heliconian on April 12th. (She's also playing another piece for 2 toy pianos, with Mary Gardiner, on the program.)

I did register Maude as a member of ACWC some years ago, but paying her fees and my own got to be too much for her (me!!). I thought commenting about her membership in the newsletter would be fun, and could attract people to the concert. However, if the ACWC dues comment should be deleted from the newsletter, go ahead. But I personally feel it would be fun to leave it in. Maude is a very quaint and loveable character, and a helova good composer! (If I may be so bold!)"

And here is the above mentioned dues comment:

Dear Diana,

If Maude Pilly would like to continue her membership and pay her dues at a time "other" than canning time just have her email me and I'll make sure she gets her dues notice when it is most convenient for her to pay.

If it's a rough year, we have more than one member who ends up paying for several years (i.e. back pay) at a later time. I really don't think that finances should exclude her from membership.

♪ On May 4, the Elmer Iseler Singers under the baton of Lydia Adams performed a concert of various works by Ruth Watson Henderson at St. James' Cathedral, Toronto. The works were subsequently recorded and will appear on a CBC disc later this year.

♪ On May 10, the Amadeus Choir of Toronto under conductor Lydia Adams performed *Voices of Earth* by Ruth Watson Henderson, accompanied by the composer and by Eleanor Daley on pianos, along with the percussion ensemble Nexus. These two concerts were the culmination of a year of special tributes to the music of Ruth Watson Henderson by 6 different choirs.

Recent premieres:

♪ Ruth recently served as composer-in-residence for the Children in Harmony Festival at Walt Disney World, Florida. Seven children's choirs work-shopped and performed her new work, *Five Fat Fleas*, with Dr. Barbara Tagg conducting. Chorus Niagara, under the direction of Robert Cooper and accompanied by orchestra, premiered *The Voice of Niagara* on March 1. The Ottawa Regional Youth Choir under Barbara Clark premiered *To Everything There is a Season*, accompanied by piano, flute and oboe, at the National Gallery in Ottawa on March 13.

A Music Education First -

New Theory Workbook Created Exclusively for Instrumentalists

Canadian composer Stella Claire terHart has just completed an extensive and innovative theory/activity workbook for young instrumentalists. Entitled *Beginning Band Basics**, the series consists of thirteen instrument specific workbooks. Included in each workbook is a new junior level composition written for each instrument. The philosophy behind the workbooks is as follows: a beginning tuba player and a beginning clarinet player can play in a band together, but they do not read the same notation. It is frustrating for young instrumentalists to learn 'piano' theory - and notes that they will either never encounter in their music, or encounter at a much later date. What if they could learn to read music in the same order and manner as the way in which they are learning to perform? They would learn faster, easier, with greater confidence and considerably less complaint! Theory would make sense to them, as they could apply it to both their written work and performance.

From her own experiences as an instrumental music teacher, Ms. terHart realized the need for a theory program that catered to instrumentalists. In particular, workbooks designed for each individual instrument. In *Beginning Band Basics*, music notation is taught from the same common denominator - the B flat concert scale. Treble instruments begin to notate in the treble clef based on the first note they will learn to play in their particular key - bass instruments likewise. Thus music theory is taught to young players from the same starting point and sequence as performance. Notational and rhythmical focus is on the notes and patterns that they will be exposed to in their playing.

The workbooks further aid the learning process by using colour. Instructions, information and descriptions are colour coordinated, keeping young minds focused and interested. The language is easy to understand and instructions are outlined in point form, which greatly helps students complete each question completely, without getting lost in the directions. Original illustrations and graphics are used to keep the workbooks fun and upbeat. Interesting and imaginative activity pages are included for variety and learning reinforcement.

Extensive exercises in notation, rhythm, time signatures, key signatures, scales, musical terms, composers and instrument fundamentals ensure a thorough introduction to instrumental music. Cumulative reviews and a final quiz solidify all concepts. Enhanced by the educational support website, www.BandBasics.com, students complete the required history, composer and terms pages directly online at BandBasics.com. Included on the website are extensive educator and student links. *Beginning Band Basics Theory Workbook Series* is a first in the music education field. For more information visit: www.BandBasics.com, email: info@BandBasics.com or call toll free: (877) 296-9079.

**published in Canada by Oceanna Music Publications Inc*



DONNE IN MUSICA

At the beginning of September last year the music library and archives of the Foundation were moved to larger premises within the Teatro Comunale in Fluggi. We are now preparing a data bank of all the Cds, tapes, videos and LPs of music by *women composers* that we have in the Library. The CD's, cassettes and videos in the library are nearly catalogued and will be on line as soon as possible. We need to receive (at the Foundation Library) updates for your women composers.

- 1. curriculum vitae**
- 2. lists of works**

3. copies of recent works (scores)
4. recordings (CDs, tapes)
5. videos e/o DVD
6. photographs

You may send by email to forum@donneinmusica.org photographs with 5 line bios and brief *sound loops (no more than 75 seconds)* to be included in the Web Site of the Foundation.

Thank you for your help in this matter,

Sincerely yours

C.Kost
Library - Archivio
Fondazione Adkins Chiti: Donne in Musica
Teatro Comunale
Fiuggi (FR)

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

EVOLUTION OF WOMEN COMPOSERS IN CANADA - part 1 of 3

(adapted from a synopsis by Elaine Keillor)

The following first part of a series discussing the evolution of composition by women in Canada presents a time line and short history from the earliest settlement days.

Pre-European Contact: Oral testimony and continuing traditions suggest that some if not all of the indigenous cultures within present-day Canada had the 'music makers' who were women

as well as men. Marcia Herndon's term, the female "self-organizing dynamic system", produced songs commissioned by the hosts of the Northwest Coast potlatch. Women's songs existed in those cultures and others across the country. They were intended for use only by those of the female gender and therefore were presumably also created by women.

1639: The monastery of the Ursulines is established in Quebec. That institution, and the order of Saint Augustine, subsequently built up an extensive library of motets. Of some 120 motets examined by Erich Schwandt, many do not have concordances in the collections of France. Because it is known that Bishop Laval objected to the elaborate singing accompanied by instruments that the Ursulines were using in their religious ceremonies, it seems very possible that some of these anonymous motets, such as *Magnus Dominus*, could have been composed by a member of one of the female orders.

1718: Mère Marie-Andrée Duplessis de Sainte-Hélène (1687-1760), a member of the order of Saint Augustine, wrote *Musique spirituelle ou l'on peut s'exercer sans voix*, the first treatise on the theory and practice of music to be produced in North America. She described the role of the Superior as follows:

The Superior conducts all this music. She sets the temp. She calls for transpositions, provides accompaniments, furnished the symphonies, and beats time. Provided that one is careful to follow her directions and to respond to the slightest cue, the concert will be so harmonious that it will charm every observer (Schwandt 1988:53).

1841: The *Canada Union Waltz* is published in England as being "By A Canadian Lady" of Quebec City. The next year this piano piece was published in the periodical *The Albion: Or, British, Colonial, and foreign Weekly Gazette* [New York] 20 (1 January 1842). Probably this "Canadian Lady" was Josephette Desbarats Sheppard, who subsequently had other works published in New York.

1886: The Canadian Society of Musicians held a composition competition for which works were submitted under *noms de plume*. The four composers who were deemed worthy included Frances Hatton-Moore. Hatton was the daughter of the English musician John Lystrott Hatton (1809-1886) and had arrived in Canada in 1869. She became a singing instructor at the Hellmuth Ladies College in London, Ontario, where she later married the physician Charles G. Moore. Her published works located to date are piano pieces or songs including those published in the periodical issues of *Ladies Home Journal*.

1887: Eva Rose York (1858-post-1935), a graduate of the New England Conservatory of Music, formed the Belleville Philharmonic Society. On January 11, 1887, this organization performed her oratorio *David and Jonathan*, the first work of this genre to be created by a Canadian-born composer. When this work, due to popular demand, was performed again on May 30, the orchestra also performed York's *Mediation in G*. No scores have been found to date.

Part 2:

Biography of *Susie Frances Harrison* (1859-1935)

ACWC Bulletin

ACWC BULLETIN AFCC is published three times a year by The Association of Canadian Women Composers/L'association des femmes compositeurs canadiennes, 20 St. Joseph Street, Toronto, Ontario M4Y 1J9

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Material for the next bulletin should be sent to:

Stella terHart
Ph: 705.738.9264
415 Cosh's Rd RR 1
oceanna@nexicom.net
Bobcaygeon, ON
K0M 1A0

NEXT SUBMISSIONS DEADLINE:

September 15, 2003

Membership

The ACWC/AFCC is divided into
four categories of membership:

- 1. ACTIVE:** Established women composers who are either Canadian citizens or Landed immigrants. Annual fee \$35.00. Voting privileges.
- 2. AFFILIATE:** Established women composers of any other nationality. Annual fee \$30.00. No voting privileges.
- 3. COMPOSER - IN - TRAINING:** Women composers currently engaged in a study programme. Annual fee: \$20.00. No voting privileges.
- 4. ASSOCIATE:** One who is interested in the aims and objectives of the ACWC/AFCC. Annual fee is \$30.00. No voting privileges.

Annual General Meeting of the
Association of Canadian Women Composers
May 24, 2003

President's Report 2002-2003

Last year was a hard act to follow! Our Annual General Meeting took place at the Festival of Women in Music amidst a whirl of concerts, panels, seminars and awards, in an atmosphere of mutual support and public recognition. This year the board and festival committee have been working towards a second festival, while making efforts to provide the kind of support framework necessary to make these large events run smoothly. We were able to obtain a grant in the amount of \$5000 from the Canada Council for "Information Gathering and Dissemination" which I will discuss later, and new member Joanna Estelle has presented the board with an exciting plan to create a fund which would establish a prestigious scholarship for a talented young Canadian woman composer. As you will hear from our Membership Secretary, one of the results of our Ottawa festival has been an increase in our membership, and as you will hear from our Treasurer, we came out of the Festival solvent. This is a major achievement and one which speaks to the confidence and generosity of our supporters both private (notably Ann Southam) and in grant-awarding agencies. The good relationship we have cultivated in raising support for the Festival should be a great asset in future ACWC endeavors.

We have been delighted to welcome new members, but also saddened by the death of a former ACWC secretary. Euphrosyne Keefer died this past February here in Vancouver, and a number of us were privileged to attend her funeral. She was a very lively presence on the board, someone whose memory will be treasured. A number of members who have served on the board through this busy time are resigning—Janice McCubbin has been Membership Secretary for five years, and I would like to thank her for her diligence and methodical work. Deirdre Piper, who contributed so much to the organization of the Ottawa Festival, has also resigned. Deirdre has an incredible workload to juggle, and her contribution to the board is immensely appreciated. Sylvia Rickard has resigned as Secretary, but has generously let her name stand as Membership Secretary. Both Sylvia and Janice learned to use computers to enhance their effectiveness on our behalf—a mark of dedication, to be sure. A further change, and a very sad one, is that Sherilyn Fritz, our Treasurer, has developed Multiple Sclerosis over the past few months. She has faced this cruel and unpredictable disease with great courage, and has proposed that, should MS prevent her from being an effective treasurer, that she take on a new role of Publicity Manager for the ACWC. The board has approved this with gratitude. Diane Chouinard has offered to step in to the treasurer role on an as-needed basis so that essential work gets covered.

This will be my last year as President, so next years' AGM will be addressed by someone else. I hope that you will all think carefully about how you can serve this organization which plays such an important role in Canadian cultural life. I can assure you that the support and cooperation I have received has made my presidential duties as easy as possible, and a great pleasure. This is not an affiliation of whiners and slackers—far from it. It is an inspiration to see how women are contributing to their communities and finding channels for their creativity despite the huge barriers that still exist. Once we have our website and directory in order, these important tools will increase our public recognition even more. There will be a survey sent to you very soon, which I hope you will all take very seriously. It will be an important component of our lobbying efforts. Much important work is yet to be done—let's move forward together until we see proper representation of women in concert programming, in hiring of faculty, in grants awarded. We are part of a larger international movement addressing what seems a universal problem. Yet most importantly, the quality of our own composing is paramount, so let nothing distract you from your goal, and may the ACWC always foster such activity.

Thank you for your constant encouragement and support.

Respectfully submitted: Janet Danielson Chair

University of British Columbia Hires Woman Composer:

Unfortunately, NOT Canadian!

ACWC members should be aware of the following discussion and action that is taking place through the Canadian League of Composers following the hiring of Dr. Dorothy Chan by the University of British Columbia School of Music. I understand that the candidates included at least one of our distinguished members. Dr. John Burge, President of the Canadian League of Composers, has written a letter of enquiry to Dr. Jesse Read, Director of the UBC School of Music, as follows:

“As President of the Canadian League of Composers, I would like to find out the justification for this appointment. I should add that I personally know that there is an abundance of highly successful Canadian composers who have completed Doctorate degrees and are desirous of obtaining a university position.”

Here is my response to the above letter by John Burge which went to the CLC board:

“I strongly support this letter of enquiry. Dr. Chan sounds like an excellent candidate, and in Vancouver her connections with Taiwan would be very helpful. However, this appointment sends an ambivalent if not negative message about the marketability of Canadian postgraduate education for a composer, and, more seriously, about the value of Canadian experience and a distinctly Canadian voice. If our Universities are taking on the role of shaping cultural expression, is there a reason why American training and experience should be valued more highly than Canadian?”

In my own undergraduate education at the University of Victoria I was taught by 'imports' who had no knowledge of Canadian composers and who actually made a point of letting us students know how little impact Canadian music had in the "international" (US, of course) scene. But in my third year Brian Cherney was hired and the year I had under his tutelage was indispensable in giving me confidence that a Canadian composer could have a distinctive voice and could work at the highest level. However, in my postgraduate studies at CalArts the permanent faculty composers were all local to California and high-powered foreigners were brought in only on a temporary basis, to teach a semester or to give guest lectures. This made perfect sense, as the permanent composers had all achieved the difficult task of establishing a reputation from within their local community.

Of course, those with experience on hiring committees understand the complexity of hiring decisions and the care that is usually taken to be fair to all candidates yet to find the best possible person for the job. I realize that it is nearly impossible to recreate and justify all the factors that go into the choice of a candidate. Nonetheless, I feel that an investigation of this situation is within the mandate of the CLC as there are indeed Canadians who present attractive alternatives to the sort of candidate UBC hired. Perhaps the CLC and the ACWC should work together on a set of guidelines for the hiring of composers at Canadian universities which would put Canadian candidates on more of a level playing field, and which would also give

notice to the Universities that in hiring decisions they are accountable to the Canadian cultural community at large.

Also, where was the position advertised? Anywhere where a freelance or non-university composer might come upon it?

Finally, as there is almost no institute of higher learning where a Canadian woman can study composition with a Canadian woman, this position represented a great opportunity to rectify an appalling imbalance. Too bad the opportunity was lost.”

It seems to me that even though a woman composer was hired, there are issues here which are of concern to the ACWC. I would ask you to please respond directly to me with ideas you might have to ensure that Canadian women candidates are well-represented and fairly considered in culturally sensitive positions.

In the meantime, direct action can be taken by individuals. Paul Steenhuisen has provided the following addresses to which a letter can be sent. To make a complaint in writing, send your letter by fax (and snail mail for extra security) to

Attention: Supervisor

**Foreign Worker Recruitment
Human Resources Development Canada
P.O. Box 4950
Station T
Vancouver , British Columbia
V6B 4A6
fax 1-604-666-8920
tel 1-604-687-7803**

You should also Cc a copy to:

**Enforcement
Citizenship and Immigration Canada
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