

ACWC/AFCC

Bulletin
Spring/Summer 2002

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*

Then, Now and Beyond: A Festival of Music by Women

The Association of Canadian Women Composers celebrated its Twentieth Anniversary in a spectacular collaboration involving the Ottawa Chamber Music Society, The University of Ottawa, and Carleton University on January 24-27, 2002. *Then, Now and Beyond: A Festival of Music by Women* covered the gamut of ensembles and genres: whether for chamber ensemble, organ, jazz, voice or electroacoustic music, the range and strength of the Festival repertoire demonstrated unequivocally the excellence of women's musical creativity throughout the history of notated music.

The opening concert featured a premiere by Linda Smith, *Ribbon*, commissioned by the ACWC for the Duke Trio. Its spare and sensuous drama set a high benchmark for the other new works in the Festival. Albertan Vivian Fung's geometrically conceived *Toccata* for solo piano was brilliantly performed by Elaine Keillor. Nicole Carignan's *Time, Space and Context: The Last 23 Days* for solo percussion had memorable playing by David Kent, whose deft handling of a bouncing ball made it seem like just another instrument. Jana Skarecky's haunting *Song of Life* and Elma Miller's arresting *Oracle*, sung by Ottawa's Seventeen Voyces brought us amazing vocal moments. Hildegard Westerkamp's tour de force *Attending to Sacred Matters*, an environmentally attuned aural feast integrating sounds from Westerkamp's time in India took us to the edge of spirituality and Anita Sleeman's *Cantigas* for String Quartet, whose premiere performance by *Le Quatuor Arthur-Leblanc* in the presence of Her Excellency the Governor-General, defined verve. The new works were integrated into a varied programme that included everything from a procession by Hildegard of Bingen to *Hockey Night in Canada* by Vancouver's own Dolores Claman. Not to mention Elisabeth Raum's outrageous *T. S.* (from *Men I Have Known*) sung by Julie Nesrallah (who held absolutely nothing back).

In addition to the Ottawa Chamber Music Concerts, Studea Musica and the Canadian Music Showcase under Gilles Comeau presented *Between Friends*: a Grand Salon which featured works by Canadian women for young performers. Mme. Aline Crétien was present at this delightful event, and the youngsters performed with great style and musicality. The crisp formality of this event was balanced by the intense presentation of *Awakenings* by Rebecca Campbell (vocals) and Carol Ann Weaver (piano) - a rich blend of poetry, harmony, sound and song - performed in an intimate atmosphere.

A number of women were recognized for their achievements. Ann Southam received the Friends of Canadian Music Award, presented jointly by John Burge of the Canadian League of Composers and Elizabeth Bihl of the Canadian Music Centre. The ACWC honoured Southam again together with Mary Gardiner, Rhené Jaque, and Anita Sleeman as Honorary Life Members of the ACWC. Southam, Gardiner, Jaque and Elaine Keillor were also presented with gifts from *Studea Musica* and *The Contemporary Showcase* in recognition of their commitment and tireless work on behalf of young performers.

In addition, there were lively symposia organized by *Dr. Lori Burns*, Chair of the University of Ottawa and by *Dr. Deirdre Piper* of Carleton University. Lectures on pioneering women composers by *Dr. Elaine Keillor* and *Janet Danielson* drew attention to the difficulties faced by women in pursuing careers as composers and in getting appropriate critical response to their music. The symposia were of exceptional interest to all who attended.

The last word should perhaps go to a supporter of the other gender who attended many of the varied events:

The symposiums on theory and medium were both extraordinary to hear. It was certainly a rigorous conference. The evening performances were of a high order and I was pleased to hear all of the music. I know I learned much about Canadian women composers and much about contemporary music generally through the three days . . . each event I went to included warm welcomes and excellence in the programs.

**Janet Danielson, Chair,
Association of Canadian Women Composers**

Then, Now and Beyond: A Festival of Music by Women was funded in part by

The SOCAN Foundation

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Dear Colleague,

Fiuggi, Italy
21st April, 2002

We live in difficult times. Many of the women composers within the Women in Music network are facing war, financial chaos, ill health and political unrest. I receive letters - almost daily - from one part or other of the world and wish that I had the power and the resources to give practical help to the problems that have to be resolved. Many of us have no idea what it means to not be able to find pentagrammed music paper - or even paper at all. Within our network there are musicians who can receive email but cannot print the texts received; others who cannot afford to buy toner and/or cassettes for printers; many have no access at all to a computer.

The Foundation has put out a call to Italian women musicians and composers in our network and has asked each one to contribute a small sum to help another woman musician elsewhere. The contributions arriving will be used to buy music paper, blank CDs, videotapes, music books, scores and many other items which are essential for anyone teaching or composing music. May I ask you to help me to help some of our colleagues. Your help may be given in one of two ways:

Firstly by asking friends and colleagues to send us small *contributions* (these may be sent by international bank cheque made out to "Fondazione Adkins Chiti: Donne in Musica") accompanied by a letter declaring that this donation is for "WIMHELP - Help for Women in Music in Need". Every donation will be acknowledged and will be used only for this project.

Secondly by sending us the name of someone who needs our help and in what way. The items mentioned above are those already requested by some colleagues.

We have been asked to help some women in music organizations with office supplies (from equipment to printing materials). Please be aware that although it is not difficult to find companies who are prepared to donate furniture, used computers, typewriters, printers etc., it is extremely complicated to find ways of getting these items to the countries concerned and getting them through customs and police controls. This is why we have decided to send smaller items, which can travel by Courier Post or by registered airmail as free gifts.

If you would like further information - and if you have further ideas of what we could do to help - please let me know.

Sincerely yours

Patricia Adkins Chiti

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DONNE IN MUSICA

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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.



Don't forget to check out the new ACWC Website!

Our address is

<http://www.composition.org>

*A special thank you goes to the Canadian League of Composers,
which is hosting the site.*

Need changes to YOUR info on our site? Send changes, comments, etc to:

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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Members News and Notes

♪ The first act of **Janet Danielson's** opera,

The Marvelous History of Mariken of Nimmegen,

will be premiered in piano reduction at the *Music in the Morning* concert series in Vancouver September 25, 2002.

June Goldsmith, artistic director of *Music in the Morning*, will be presenting selections of Danielson's opera over the next two seasons so her audiences will be given the opportunity of witnessing an "opera-in-the-making".

The libretto is based on a medieval Dutch morality play, a variant of the Faust story, in which Faust is a young woman.

♪ Last November, in Toronto, Elisabeth Pomès, soprano, and **Mary Gardiner**, pianist, presented a joint concert of French music, which featured

the premiere of their cycle of three songs, *Pensées de la Nuit*, with French poetry by Pomès set to music by Gardiner.

♪ The Music Galley in Toronto, on March 7, 2002 presented the stunning performance of **Diana McIntosh's** *Through the Valley: Milgaard*, a one-woman theatrical music piece for narrator, piano and tape. Inspired by Joyce Milgaard's 28-year fight to have her innocent son David released from prison and exonerated from a charge of murder, McIntosh's work is hailed as a deeply moving; a testimony to one of Canada's greatest heroes and a triumph of the human spirit. McIntosh brilliantly narrated and performed the work. Also on the same program was the Eastern Canadian premiere of *Wenkchemna*, for flute, english horn, violin, cello and 2 narrators, to poetry of the highly acclaimed Banff poet, the late Jon Whyte.

♪ On May 25, Winnipeg's *Groundswell* premiered **Mary Gardiner's** *It's about time* for flute, clarinet, bassoon and piano, with the musicians speaking random text. The work was commissioned for the concert to be presented at the Winnipeg Equine Centre under the Artistic Director, **Diana McIntosh**. The concert also featured a premiere by McIntosh, *She had some horses* for cello, percussion, tape and narrator.



Please send any and all submissions

(camera ready not required)

either by post or email to:

Stella terHart

415 Cosh's Rd., RR 1

Bobcaygeon, ON K0M1A0

Ph (705) 738-9264

oceanna@nexicom.net

next due date: August 15, 2002

ANTHOLOGY OF CANADIAN MARIMBA MUSIC

My name is Denis Melanson and I am the research assistant for Mr. Mario Boivin, percussion teacher at Sherbrooke University's School of Music. We are contacting you to invite you to collaborate with us in our research.

At this time, it is difficult to find or choose Canadian pieces for the marimba. Finding information concerning a single piece is often long and difficult work. Some lists are published for percussionists but are often incomplete. This is why it is important to bring together the Canadian marimba repertoire, with related information, so that it can be accessible. We wish to create a comprehensive Anthology of Canadian Marimba Music.

This anthology will consist of three sections.

- works without accompaniment
- solo works with accompaniment
- chamber music

The anthology will be accompanied by a recording containing some of the repertoire chosen, interpreted and recorded by the Mario Boivin. For each piece, we will present the following information:

- * Name of composer
- * Short biography (including date and place of birth, studies.)
- * Title of the piece
- * Date of composition
- * Duration
- * Source (edition)
- * Sound track references (CD, video.)
- * First performance (date and place, name of performers)
- * General presentation of the piece (programme notes, grant, competition, commission.)
- * Further information (articles, critiques, books, magazines, web sites.)

Also, the first page of each manuscript will be reproduced (with permission) so that readers can have a brief look at the included repertoire.

This information will help make the anthology an essential reference for percussionists and educators wishing to deepen their knowledge of the Canadian repertoire for marimba. Assembling as many Canadian works as possible into a single source will have the great advantage of making available many fine works that are under-recognized.

We would be grateful if you could indicate to us any marimba pieces in your repertoire. If so, please send us the information, or guide us in our research. We hope to hear from you by July 20, 2002. Please address all inquiries to:

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Tél. : home : (819) 573-5308
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mario.boivin@courrier.usherb.ca

ANNOUNCING

the Ruth Watson Henderson Choral Composition Competition

Composition Guidelines:

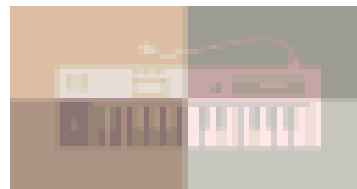
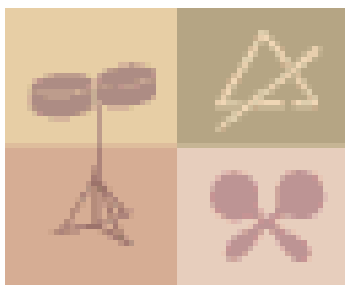
- word for SATB mixed choir
- texts may be sacred or secular (obtain proper authorization for use of texts)
- No previously commissioned or published works, and all works must have been composed within the last two years
- Postmarked no later than October 1, 2002
- Multiple entries may be submitted, but each is to be accompanied by a separate entry form and a fee of \$20.00 CDN
- Three clearly legible photocopies of the score must be submitted. Do NOT send original manuscripts. Copies will be returned if accompanied by a SASE.
- The composer's name must not appear on any score.
- To obtain a form and for more information, visit: www.choirsontario.org; info@choirsontario.org
- Send scores, application fee and entry forms to:

Ruth Watson Henderson Choral Composition Competition

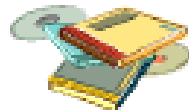
c/o Choirs Ontario

112 St. Clair Avenue West, Suite 403

Toronto, Ontario, Canada M4V 2Y3



Our Archives!



An organization's archive functions as a defining factor for the historical basis of an organization. This also allows the organization to have perspective on the future based on its activities from the past. For the ACWC, for example, the standard question a researcher can ask is: Why was there a need for this women composers group to be formed? If you look at early minutes, articles in the newspapers and the history of women writing in Canada, it started off as quite a struggle. But the ACWC then justifies itself in that there is a greater awareness of women writing music in Canada now than ever before. The recent Women in Music Festival is proof, in a way. But even that had poor audience attendance - but those who attended the various events loved them. So there is more work to be done. 50 years from now, it will all be recorded in the archives complete with programmes, reviews and notes for future generations of Canadian women composers to share.

I've been the "Archivist" for 10 years or maybe more? For our size of organization, there should be lots more material but there isn't. I encourage all of our members to submit any reviews, concert programs, articles, releases, etc. to me for inclusion in our archives. Look for my upcoming article in the next issue of the newsletter highlighting our present archive!

Sincerely,

Elma Miller

Archivist

elmami@idirect.com