

NOTATIONS

Superbuilding — for Whom?

~ by Colin Eatock ~

Three years ago, the provincial government's Ontario Superbuild program was announced with great fanfare. A crown corporation was created with a staggering \$20 billion budget to "address Ontario's infrastructure needs and meet the economic challenges of the new millennium." And, true to the Progressive Conservative government's ideology, the communiqué hastily added that "these goals will be accomplished through *innovative partnerships with the public and private sectors*" (their italics).

Since then, what looks like a funding bonanza has been taking place throughout the province — and tucked in between hospital expansions and upgrades to water-treatment plants, we find a variety of arts projects. According to announcements, new and improved theatres, concert halls, galleries and educational facilities will soon be sprouting like trilliums.

With cash from this program, a museum has already been renovated in Thunder Bay. A historic theatre is being restored in Chatham. Arts facilities will be expanded at Nipissing University in North Bay. The list goes on.

And then there's Toronto, where projects include a new opera house, and expansions to the Royal Conservatory of Music, the National Ballet School, the Art Gallery of Ontario and the Royal Ontario Museum — as well as the recently completed acoustical enhancement of



Model of the new COC Opera House

Roy Thomson Hall. In a province where government cutbacks have been the order of the day for at least a decade, Superbuild has been greeted in some quarters with open arms. "Obviously, we're delighted," says Lyn Hamilton, spokesperson for the Canadian Opera Company.

"If you look at the scope of the

projects in Toronto, it could make the city into an international centre of culture — and that's important to artists here."

The COC, which has been trying to build a new opera house in Toronto for two decades, received a commitment of support from two levels of government in May: land worth an estimated \$30 million from the Province and \$25 million cash from the Feds. The cost of the total project is estimated at \$150 million — and the difference must be raised by the COC privately.

"The new opera house will be acoustically wonderful," enthuses Hamilton, "and will have great sight lines. It will enable the National Ballet and the COC to work together, and will provide a more stable revenue stream. We'll be masters of our own house."

Of course, everyone knows that arts facilities are Good Things — and a little government largesse towards the arts certainly seems nice for a change. But the Ontario Superbuild program also has its critics.

"I've always thought that public support for the arts was important," remarks Toronto composer John Beckwith. "But providing money for buildings helps the construction industry, not artists. I think they should concentrate on the artists. They reduced the Ontario Arts Council budget by 40 percent."

Beckwith compares the ambitious design plans he's seen for some Toronto

SUPERBUILDING... continued on page 8

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ONTARIO REGION

CANADIAN MUSIC CENTRE
CENTRE DE MUSIQUE CANADIENNE

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From the Regional Director's Desk

Wow! The autumn season has dramatically entered like a lion and the CMC Ontario Region is bustling with activity. We are beginning many new exciting projects, serving our composers, and offering repertoire consultation to our many clients.

Our 32 New Music for Young Musicians scores are all in the library and available for purchase. Please go to www.musiccentre.ca/CMC/Ontario/OntarioSet.html for an order form. Our Canadian composers wrote these works specifically for students. These scores are graded and part of the Contemporary Showcase syllabus. On top of representing the CMC at many concerts, I was happy to be involved in and speak at two events sponsored by the Alliance for Canadian New Music Projects' David Duke tour in Toronto and Kingston. I met with many music educators, teachers, students, and parents who are very interested in the music of our Canadian composers.

The Ontario Regional Office was pleased to welcome Michelle Zapf-Belanger as a summer student assistant courtesy of the Ontario Ministry's 2002 Summer Experience Program. Michelle worked tirelessly locating and contacting library patrons with overdue scores. In September, Michelle went into full time studies at the Glenn Gould Professional School. We are happy to welcome Amy Hutchison, a co-op student from Leaside High School, to the Ontario Office to continue the work of retrieving our library scores. We are thrilled that numerous people borrow about 4000 scores annually from our library. Unfortunately, we are in a position where **well over half of our borrowed scores are overdue!** If you have an overdue score and no need to extend the loan, please send it back to us immediately so that other library patrons can make use of these items. In Canada, you can mail a score to us free of charge (with the postage paid reply label that was put in with your loan). We look forward to having all 15,000 scores written by over 550 Canadian composers available to all library patrons.

As you know, the Ontario Region is here to serve you. Please come to the Ontario Regional Office to peruse or borrow scores, to listen to CDs, or just drop by for a chat. Don, Amy, and I will be pleased to serve you.

Sheldon Grabke

Ontario Regional Director



SHELDON GRABKE

Ontario Notations – Advertising Rates

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Please provide copy on disk or by email: ontario@musiccentre.ca

To place an ad in the next issue, please submit disk before January 15/03 for February 2003 publication or contact the Ontario Regional office at (416) 961-6601, ext. 207

(Insert by special arrangement)

Message from the Council

This portion of *Ontario Notations* accents the activities of the Ontario Regional Council and we are pleased to feature individual councilor's perspectives on the Ontario Region. In 2001/02, the Ontario Regional Council said thank you and farewell to Jack Behrens, John G. W. McIntyre, Jeffrey Ryan (Vice-Chair), and Russell D. Stachiw. The Council welcomes four new and returning councilors: Nancy Bell, Larry Lake (Vice-Chair), Gary Mosoff (Treasurer), and Juliet Palmer.

Norman Burgess

Chair, Ontario Regional Council

Since its inception in 1983, the Ontario Region of the CMC has accomplished a great deal while establishing its identity as distinct from the national office. My association with the region began in the 1980s when, as president of ACNMP, I was invited to be on an Education Committee to envision projects linking students and composers.



Since the 1960s, composers (notably R. Murray Schafer and Michael Colgrass) have been working in classrooms, and in 1983, the Ontario Region, collaborating with the Canadian Music Educators' Association consolidated previous initiatives into the **Creating Music in the Classroom** project. Now, under the guidance of Sheldon Grabke, it will continue as **New Music Live**. The ComPoster Teachers' Guide, developed in 1991, was a "user-friendly, hands-on approach" to the teaching of Canadian music in grades six to thirteen. The Toronto-based **Cheapseats** pass to concerts for students and the **Composer Companion** program for students of all ages continue to grow.

In 1998, the National Board approved adding "education" to the Centre's mandate.

Recently, the Ontario Region participated in an exciting Millennium project resulting in the commissioning of solo and

ensemble works for students from 30 Ontario composers. These have now been published by CMC and are featured in the new Contemporary Showcase syllabus.

Now for the bad news. In 1998, the Ontario Region endorsed a survey of universities and colleges (conducted by councilors Glen Carruthers, formerly at Lakehead U. and Bernie Andrews at Ottawa U.) to develop a profile of Canadian music in provincial post secondary school music programs. Twelve, out of fourteen surveys received, revealed the shocking fact that Canadian music at this level is almost non-existent! A contributing factor was the dearth of texts with Canadian content but even more revealing was that no institution required a course in Canadian music for graduation. For a more comprehensive status report on education, I recommend Glen Carruthers' essay in the CMC's **MUSICANADA 2000**.

The work of the Ontario Region in edu-

cating student and adult communities about Canadian music continues to be challenging and must engage us all. **N**

Mary Gardiner

Past Chair, Ontario Regional Council

Regional Council List 2002/03

- Nancy Bell
- Norman Burgess, Chair
- Ulla Colgrass
- Robert Cram
- Omar Daniel
- Mary Gardiner, Past Chair
- Helen Goldlist
- Larry Lake, Vice-Chair
- Gary Mosoff, Treasurer
- Geoffrey Moull
- Juliet Palmer
- Ronald Parker
- Micheline Roi, CLC rep.
- John Weinzwieg, OC

Fast CD Action Creates History

~ By Ulla Colgrass ~

History is being made as well as preserved by the current energetic outpouring of Canadian music on CDs. In one year, a collaborative production between the Canadian Music Centre and the CBC has spawned two series – *Canadian Composers Portraits* and *Ovation* – with a total of 31 discs! And they are only the beginning of a larger series that so far is focused on our 20th century pioneering composers.

The federal Department of Canadian Heritage has made a sizeable investment in this addition to CMC's *Centrediscs*. "We have made 10 two- or three-CD albums in the first year of our *Portrait* series, and the next 15 or 20 are assured," says CMC's *Centrediscs* manager Richard Truhlar.

The first composers chosen for a *Portrait* album, each with several major works, are Murray Adaskin, Violet Archer, Jean Coulthard, Malcolm Forsyth, Harry Freedman, Jacques Hétu, Oskar Morawetz, Jean Papineau-Couture, R. Murray Schafer and

John Weinzwieg. From their vast repertoire, *Centrediscs* chose works that had not been commercially released before. Most of the material comes from the CBC archives of recorded symphonic works and is therefore unique to new Canadian music buffs.

In these *Centredisc* albums, the music makes up half of each portrait. An accompanying CD is crammed with documentary material from each composer's life – a virtual time capsule and the brainchild of CBC producer Eitan Cornfield. "I interviewed most of the composers and created a different portrait in words and in some cases with sounds that define their past. The documentary material for the composers who have recently died comes from past CBC interviews. It has been a very intense and exciting project to make ten documentary portraits in one year," says Cornfield.

Indeed, these precious documentaries have added to the *Portrait* series' great success.

FAST CD... continued on page 6

New Associate Composers

The following Associate Composers have joined the Ontario Region of the Canadian Music Centre within the last year. Please join us in welcoming them! In future editions, we will feature the following new Associate Composers: Brian Current, José Delaquerriere, Inouk Demers, Erhei Liang, Victoria Maidanik, Julian Miran, Micheline Roi, Robert W. Stevenson, and David Warrack.

ROSE BOLTON (b. 1971) holds degrees from McGill University and the University of Western Ontario. She is the recipient of several awards including the H.C. Aitken prize of the 1995 New Music Concerts' young composers competition, two prizes in the 1999 SOCAN awards for young composers and an Emerging Composer Award from the CMC in 2002. The resulting concert of this last award is on November 7, 2002 at 8:00 PM at St. George the Martyr, 197 John St. in Toronto showcasing the new work. Rose has been commissioned by a number of Canadian performers and ensembles.



BORIS DESPOT (b. 1965) has composed in a variety of genres, ranging from commercials and TV series to contemporary scores. His output features work in all media, particularly electro-acoustic and his music has been broadcast and performed worldwide. He is the recipient of several awards from the Association of Composers of Serbia, as well as numerous commissions from well-known artists in Canada and abroad. He has studied at the University of Arts at Belgrade and the University of Toronto where he received his Mus. Doc. in 2002.



MICHAEL PURVES-SMITH (b. 1945) conductor, composer and performer (oboe) earned a Master of Music Degree from the University of British Columbia in 1971. He is currently Associate Professor of Music in the Faculty of Music at Wilfrid Laurier University and the Artistic Director of the Wellington Winds in Kitchener-Waterloo. His compositions include five substantial stage works, many chamber works, choral works and compositions for wind ensemble and his music has been performed in many parts of Canada, the USA, France, Britain, Norway, Latvia, and Mexico.



KOTOKA SUZUKI (b. 1971) studied at Indiana University and Stanford University and is currently in Berlin on a DAAD Artist's Scholarship. She has received the Canada Council's Robert Fleming Award, the Gerald Oshita Memorial Fellowship, and placed first in the Stanford String Quartet Competition. She has also been a composer-in-residence at numerous international festivals and new music events. Her compositions include both instrumental and electro-acoustical music and have been used for both dance and film. Her music has been performed in Toronto, California, New York, France and Germany.



OLIVER WHITEHEAD (b. 1948) holds a degree from Princeton University and two from the University of Toronto, including his Ph.D. His jazz album, *Free for Now* was nominated for a Juno Award for the best jazz record in 1984, and he has released 5 other discs with the Oliver Whitehead



Quintet. His list of compositions includes works for orchestra, a world music-mass for two choirs and instruments, an oratorio, ballets, TV soundtracks, radio themes and theatre works.

Ontario Region Voting Members

- | | |
|--------------------|-----------------------------|
| Lydia Adams | Doming Lam |
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| Kristi Allik | Erhei Liang |
| Bernard W. Andrews | Ottie Lockey |
| Maya Badian | Alexina Louie |
| John Barnum | Timothy Maloney |
| Gary Barwin | John G. W. McIntyre |
| Rodger Beatty | Elma Miller |
| Jack Behrens | Jim Montgomery |
| Jeremy Bell | Gary Mosoff |
| Nancy Bell | Geoffrey Moull |
| Roger Bergs | Kelly-Marie Murphy |
| Walter John Buckle | Herb Naylor |
| Norman Burgess | Willis Noble |
| Aris Carastathis | David Olds |
| Patrick Cardy | Juliet Palmer |
| Lawrence Cherney | Ronald Parker |
| Kevin Chocorlan | Christina Petrowska-Quilico |
| Austin Clarkson | Clare Mazzoleni Piller |
| Jim Coles | Walter Pitman |
| Ulla Colgrass | Allan Pulker |
| Gilles Comeau | Doreen Rao |
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| Robert Cram | Wendy Reid |
| Omar Daniel | James Rolfe |
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| Corey Gemmell | Kerry Stratton |
| Helen Goldlist | Wayne Strongman |
| Tony Gomes | Timothy Sullivan |
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| Susan Haig | Lise Vaugeois |
| Amy Hamilton | Gerald Vreman |
| Alfreda Harrison | David Warrack |
| Mary Hookey | Betty Webster |
| Elaine Keillor | John Weinzwieg, OC |
| Eileen Keown | Tom Wiebe |
| Keith Kinder | Lee Willingham |
| Leslie Kinton | Stan Witkin |
| Elaine Kruse | David Zafer |
| Gary Kulesha | |
| Larry Lake | |

Milestones

2002 CLC & CMC Friends of Canadian Music Award Winner

The Canadian League of Composers and the Canadian Music Centre is pleased to announce dual award winners of the Friends of Canadian Music Award. Congratulations to Associate Composer and Executive Producer David Jaeger and Two New Hours

TWO NEW HOURS



on CBC Radio Two, with host Larry Lake for jointly winning this award. The national jury of composers and performers recognized with enthusiasm the immense contribution that Jaeger and the Two New Hours team has given to the music of Canadian composers for 25 years.

David Jaeger has been a CBC radio music producer since 1973. He developed the concept of Two New Hours in 1977, and the first episode aired in January 1978. In June of 2002, David was elected President of the International Rostrum of Composers. He is a founding member of the Canadian Electronic Ensemble, and has performed with the ensemble throughout North America and Europe. David is also a composer and performer, and has written music for many of Canada's top soloists. His music is available on the CentreDiscs and Trappist labels.

Two New Hours with host Larry Lake is Canada's premier national new music radio program. It presents the finest in new concert music from Canada and around the world. Two New Hours has won the gold, silver, and bronze medals for excellence in international radio programming at the prestigious New York Festivals. Two New Hours was also awarded Best Network Weekly Program in the 1998 CBC Radio Awards for Programming Excellence. Larry Lake has been with Two New Hours since the show began. He trained in both composition and musicology, and served with Two New Hours, first in the role as music consultant and now as host/producer.

Phil Nimmons wins Governor General Award

Congratulations to Phil Nimmons on receiving a 2002 Governor General Performing Arts Award. In a career spanning six decades, jazz musician, composer and educator **Phil Nimmons, O.C., O. Ont.**, has made an indelible contribution to the cultural life of Canada.



Born in Kamloops, BC, in 1923, he graduated in pre-medicine from the University of British Columbia before taking up music studies at the Juilliard School of Music (New York) and later at the Royal Conservatory of Music in Toronto.

A founding member of the Canadian League of Composers (1950), he co-founded the Advanced School of Contemporary Music (1960) with Oscar Peterson and the late Ray Brown. Mr. Nimmons has been a major influence on the establishment of the Jazz Studies Program at the University of Toronto (1997), where he has taught music for 30 years.

MILESTONES... continued on page 6

ONTARIO NOTATIONS

HSBC 
2002 | 2003 SEASON

SHORTS BY PHILIP GLASS

Renowned composer Phillip Glass has invited pioneering filmmakers and video artists **ATOM EGOYAN, PETER GREENAWAY, SHIRIN NESHAT, GODFREY REGGIO** and **MICHAEL ROVNER** to create short silent films for which he has written new musical scores that will be performed live by the Philip Glass Ensemble during their screenings.

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Golden Jubilee Medal to John Weinzweig

On October 17, 2002, John Weinzweig, as a member of the Order of Canada, received a Commemorative Medal in honour of the 50th anniversary of Her Majesty Queen Elizabeth's accession to the Throne. This award is given to citizens who have made a significant contribution to Canada, to their community or to their fellow Canadians.



John Weinzweig, was born in Toronto and has been dubbed the "Radical Romantic". He founded the Canadian League of Composers, the Canadian Music Centre and served on numerous boards and councils. John has also taught many talented students at the U of T, and has written music for the CBC, National Film Board and numerous music groups.

In Memoriam

Gerald Albert Bales (1919 - 2002)

Gerald Bales, internationally known organist, conductor, composer and teacher, was born in Toronto where he served as organist and choir-master in several prominent churches. He became well known to Canadian and American audiences through his numerous organ recitals and nationwide broadcasts for the CBC.



After wartime service in the Royal Canadian Air Force, he became organist and choirmaster at Toronto's historic St. Andrew's Presbyterian Church. There he conducted, with choir and orchestra, many of Handel's lesser-known oratorios.

In 1956, Bales moved to Calgary to become organist and choir-master at the Cathedral Church of the Redeemer. During that period, he formed and conducted the Calgary Orchestra and Chorus Association. He was co-founder of the Calgary Festival Chorus. Between 1959 and 1971, Gerald Bales was organist and choirmaster at the Cathedral Church of St. Mark, Minneapolis, U.S.A., where he

founded the Cathedral Musical Series.

From 1971 until 1984, Bales taught organ, orchestral and choral conducting, and orchestration at the University of Ottawa. He has composed music for radio dramas and motion pictures. A former president of the Royal Canadian College of Organists, he was awarded an honorary FRCCO and honorary life membership in the College.

70th Birthdays

Arsenio Giron, December 15, 1932

Ruth Watson Henderson, November 23, 1932 **N**



FAST CD ACTION... continued from page 3

Truhlar sees the albums flying off the shelves. They are collector items and essential material for every institution where music is taught, studied and archived. "We sold 30 copies of Schafer's album in a few days before it was even marketed officially," says Truhlar, who finds that around 80% of his sales are generated by the CD Boutique on the CMC's excellent Web site (www.musiccentre.ca), with about 50% going to buyers in the USA. Only 10% are sold in stores and the rest at CMC events and offices.

A mirror of shorter chamber works is held up by the CBC Record's *Ovation* discs, featuring the same composers found in the *Portrait* series. Cornfield is producing this wonderful variety of previously unreleased works with material from the CBC archives. "We have very little money for re-recording. Fortunately there is plenty of music here to create a canon of Canadian music," he says. "The shorter works complement the *Portrait* CDs very well and they also give the CBC excellent new programming choices."

After only one year, these two streams of CD releases offer unprecedented riches of Canadian music to the general public. There are many more to come and they will be marketed with imagination. Boxed sets of five *Ovation* CDs will sell for \$35 or less and other combinations are in the works. At this rate, CMC might even create a Composer of the Month club for fans of Canadian music. Stay tuned. **N**

Ontario Cultural Attractions Fund

OCAF
FMCO

Le Fonds pour les manifestations culturelles de l'Ontario

The Ontario Cultural Attractions Fund supports the tourism potential of cultural events produced by not-for-profit organizations. The Fund has committed funds to over 60 events across Ontario.

We are seeking applications for the upcoming year

The OCAF Board will meet six times throughout 2003. Please see www.ocaf.on.ca for deadline dates and more information or call 1-800-387-0058.

Ontario

The Ontario Cultural Attractions Fund is a program of the Government of Ontario through the Ministry of Culture administered by the Ontario Cultural Attractions Fund

Current Ontario Projects by Sheldon Grabke

Professional Readings Project

The Ontario Region had a very successful first round of the Professional Readings Project taking place between May 1 and June 16, 2002. The aim of this project is to provide a professional reading to works that have never been performed, to introduce the works to performers and the public, and to encourage ensembles/orchestras/choirs to add this music to their standard repertoire. The Ontario Region of the CMC gratefully acknowledges the support of The SOCAN Foundation and the Government of Canada through the Canada Music Fund for their support of this initiative.

This first round featured unperformed works for any combination of instruments up to and including 15 performers. The Ontario Region was thrilled to present eight events throughout the province in Ottawa, Toronto, Kitchener-Waterloo, and Kingston. In these eight reading sessions, 15 of our Ontario Associate Composers had sixteen pieces read. As part of the Kitchener-Waterloo Reading session, I was pleased to present a Canadian Music Centre Ontario Region special award to the best performance of a Canadian work at the NUMUS 2002 Pan-Am Chamber Music Competition. The \$500 award went to the Quartet alla Turca from Florida who performed Erhei Liang's *The Archiform* as part of the Reading sessions. The Readings participants were thrilled to meet and work with the composers and most have indicated that they will add this music to their standard repertoire.

The Ontario Regional Office is pleased to announce the second round of the **Professional Readings Project**. The scope of the chosen works has been expanded to include "under-performed" works. These will include works that have been performed by amateur musicians at informal venues. We are also encouraging the submission of choral works in this project, that will feature

scores written for 10 to 47 performers. For the announcement of dates and times of these readings, please visit www.musiccentre.ca/CMC/Ontario/OntarioSet.html This project will continue to March 31, 2003.

David Duke Tour

The Alliance for Canadian New Music Projects presented David Gordon Duke in *Canadian Mosaic: Discoveries in Canadian Contemporary Music* across the country. The tour took in eight cities in Ontario with Sheldon Grabke, Ontario Regional Director actively participating



L to R: John Burge, David Duke, Mary Gardiner, Ann Southam, Sheldon Grabke, Susan Moore

in the tour in Toronto and Kingston. The workshop included lectures by David Duke, panel discussions and presentations by Ann Southam and Mary Gardiner, student performances, and workshops. The Ontario Region highlighted the New Music for Young Musicians' works that are all written specifically for students, are individually graded, and part of the Contemporary Showcase Syllabus. We also highlighted other educational materials for music teachers such as the John Adaskin Project. The tour was well attended and very successful.

Cheapseats


You might be wondering what has happened to the 2002/03 Cheapseats pass, so here is an update: the New Music Coalition, which is comprised of virtually all of the new music presenters in Toronto, received funding for Joint Marketing Initiatives. The Coalition has been working closely with Ontario Regional Director, Sheldon Grabke on revamping the **Cheapseats** program. **Cheapseats** is the

music pass that allows students in the Toronto area to attend over 140 concerts by 16 presenters for the low price of \$5 per concert. The new version of **Cheapseats** will be launched in January 2003. Some of the exciting changes include eliminating the \$10 charge for the Cheapseats packet, with tickets remaining at \$5 per concert. The Coalition is looking for ways to promote the pass through the media and other avenues.

Because of this overhaul, no Cheapseats passes are available from September to December 2002. In the interim, the Coalition has recommended that all participating presenters offer \$5 Cheapseats ticket prices to students. The student can then keep their **Cheapseats** ticket stubs or receipts to accumulate "ear miles" towards free seats.

For "ear miles" redemption information and future updates to **Cheapseats**, please email us at cheapseats@musiccentre.ca or visit us at www.musiccentre.ca/cheapseats.html

Composer Companions

The Ontario Region has just launched this year's **Composer Companions** project, which links audience members with composers who act as 'audio guides' for new music events in Toronto. At the request of concert goers, this project matches patrons with composers, secures composers' complimentary tickets, and organizes seating with box offices throughout the season. This initiative helps to build an audience for new music with unique and personable mentoring. The dialogue also gives the composer insights into the general listeners reactions to new music. **Composer Companions** has received numerous commendations from patrons and composers alike and was highlighted in the *Independent Weekly*, the *Two New Hours* Website, and the *WholeNote Magazine*. Any composer or listener interested in **Composers Companions** should contact the Ontario Regional Office or email composercompanions@musiccentre.ca 

SUPERBUILDING... continued from page 1

institutions to the Guggenheim Museum in Balboa, Spain — a recently built “branch” of the famous New York art gallery. “The museum was supposed to enliven an industrial town, but the square in front of it is empty. You have to walk many kilometres before you find cast-offs from the Guggenheim Museum in New York. I think it doesn’t work — it’s what’s *inside* that’s important.”

Given his druthers, Beckwith would sooner see public funding go into smaller things. “I think the most interesting concerts are when you have half a dozen musicians and an audience of 140.” He



John Beckwith

also points out that only a small amount of money would be needed to re-vivify Canada’s music publishing industry, which has lately dwindled into non-existence.

As well, there is the very real question of how many of these projects will actually be built — especially in Toronto, where arts organizations have been forced into competition with each other to raise huge sums in matching private funds. And if they are all built, someone will have to pay to maintain them. Will expenses related to the operation of these facilities be a further drain on the already stretched dollars of arts councils?

Only time will tell what impact these brave new buildings will have on the artists of Ontario. Will the gleaming arts centres offer improved creative and professional opportunities to artists, or will

it be business as usual? Until they’re up and running, Superbuild will have its boosters, its skeptics, and others who view the whole matter as irrelevant. When asked about Superbuild, composer R. Murray Schafer replied, “I don’t know — I don’t use concert halls much.” **N**

Colin Eatock is a Toronto-based composer and music journalist.

Canadian Music Centre
Mission Statement

The Canadian Music Centre exists to promote the music of its Associate Composers, to encourage the performance and appreciation of Canadian music and to make it available throughout Canada and around the world.

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Associate Composers, Voting Members, or other new music enthusiasts who are considering their financial planning are encouraged to include a bequest to the Ontario Region to ensure the future strength of the CMC.

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- Helen Goldlist
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| John Fodi | John & Jennifer |
| Harry Freedman | Snell |
| Mary Gardiner | Kerry Stratton |
| Mary Hookey | Ann Summers |
| Lothar Klein | Lise Vaugeois |
| Elaine Kruse | Betty Webster |
| Gary Kulesha | John Weinzweig |
| Larry Lake | Lee Willingham |
| Doming Lam | Stan Witkin |
| Jennifer Leed | Jean Wuensch |
| Erhei Liang | David Zafer |