

ONTARIO NOTATIONS

CMC Introduces New Application Option for Composers

~ by *Christien Ledroit* ~

The CMC is introducing a new application process across Canada for the admission of new Associate Composers with the next round of applications. In response to concerns that composers in some areas of the country might be misunderstood by a review committee comprised of people from other areas of the country, applicants are now invited to submit their applications to a regional committee within their own region.

While the new application form itself requires the same materials from each candidate, the applicant may now choose whether to submit their application directly to the National Review Committee (as has been the standard practice in the past) or directly to a newly-created Regional Review Committee.

The new regionalized review process was developed and tested throughout the Québec region this past year in hopes that composers from that province would be assessed by a committee that might better understand and be more sensitive to their cultural and musical situation. It was believed that some potential candidates may have been opting not to submit applications, believing it would end up on the desk of someone in a remote area of the country, possibly out of touch with what was happening in the Québec music world.

The application forms and documents required are unchanged from previous application forms. Other than the choice

of which committee to submit to, the only notable difference between old and new is the submission of references. When applying to a regional committee, applicants are asked only to provide the names and contact information of their references, rather than submitting actual reference letters. Applications sent directly to the National Review Committee still require letters of reference to be mailed, rather than simply having the names of references listed.

The new Regional Review Committee will be made up of three Associate Composers who assess the application and make a recommendation to the Composer's

Committee of the National Board as to the candidate's acceptability. (The Composer's Committee is a group of selected composers that serve on the various regional councils, who collectively represent the voice of all Associate Composers at the national board level.) A (non-voting) member of the Composers' Committee will sit on each of the Regional Review Committees to oversee the adjudication process and aid the regional committee with any questions or problems that might arise.

Something about this new process seemed to click with composers throughout the province of Québec as twenty-one new Associate Composers throughout the region were admitted this year, about five times the amount admitted during the same period in Ontario or British Columbia. While the simplicity of only needing to provide names of references rather than actual letters may have prompted more candidates to apply, the standards of admission have not changed with the new application process. In fact, it may be possible that the standards are more stringent in some cases. If applications sent to regional review process are, by chance, contained entirely within one area of the region to which they are submitted, it is quite possible that a member of the review committee may know a listed reference personally, and thus may discuss the candidate's admissibility directly with him or her in more depth.

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From the Regional Director's Desk

The Ontario Office has been keeping quite busy during the summer months of 2003. The majority of our activity has been focussed towards development,



JASON VAN EYK

preparation and planning for projects and events in the 2003-2004 season, which has arrived quickly! Energies have been especially focussed upon the third and possibly final round of the Professional Readings Project, the Toronto Emerging Composer Award, and the re-launch of our ever-popular Composer Companions program (with a new twist). Time and expertise have also been spent on our continuing participation in Toronto Arts Week, the Word on the Street Festival, and International Music Day, as well as getting ready to pilot a new regionalized Associate Composer application process. As always, you will be able to read all about the above and much more in this issue of Ontario Notations!

Outside of the office I've had the

pleasure of speaking on behalf of the CMC Ontario Region at several events, including the Toronto International Chamber Music Festival, for Contemporary Showcase at a sample adjudication in Kitchener, and for the Alliance of Canadian New Music Projects' Annual General Meeting. I've also had the pleasure representing the Ontario Region at several concerts, including those given by the Canadian Electronic Ensemble, the Toronto International Chamber Music Festival and the John Weinzwieg Celebration presented as part of the National Art Centre's Great Composers Festival in Ottawa. The John Weinzwieg Celebration was a very special honour at which to be present, not only to pay tribute to one of our founding fathers, but also to be in touch with our great community of Associate Composers, Voting and Council Members (both old and new) and the greater arts community as a whole. We all had nothing but the greatest respect to pay to our Dean of Canadian Composers.

Looking both inside this office and out into the community, I see that there is still so much to do. And I'm truly excited to be forging ahead, with and

DIRECTOR... continued on page 15

Ontario Notations – Advertising Rates

Size	Dimensions	Cost
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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 Monday, January 26, 2004 for February 16, 2004 publication or contact the Ontario Regional office at (416) 961-6601, ext. 207 (Insert by special arrangement)

From the National Desk

Greetings from the Executive Director

As many of you may know, and many of you were there thanks to a sponsorship from Via Rail, that of all the other activities going on at the National Office this past summer, the greatest highlight was the **John**

Weinzweig Tribute held at the National Arts Centre in Ottawa. This past July 22nd, our Dean of Canadian Composers



ELISABETH BIHL

was honoured at a much-deserved celebration of his 90th birthday with a concert that included his music and that of Aaron Copland, one of John's favourite composers.

With a nearly full concert hall of 1,100 audience members, all were treated to a pre-concert chamber music recital that featured Weinzweig's *Pieces of Five* performed by the Rideau Lakes Brass Quintet. Maestro Bramwell Tovey, who I am happy to report, also became an Associate Composer of the CMC in June, conducted the gala evening concert. The featured works included John Weinzweig's *Divertimento for Flute and Strings* performed by NAC Orchestra's principal flute Joanna G'froerer, and his 1969 work *Dummiyah* (Silence) for orchestra.

The concert program was also complemented by a short film documentary produced by BRAVO on the life of John

Weinzweig and his most recent birthday celebration on March 11th at the CMC in Toronto. To ensure all concertgoers could learn more about John's career and achievements, a comprehensive exhibit of books, photos, medals, awards and other items were displayed in the foyer of the NAC.

The celebrations were continued late into the night at the NAC with a wonderful private reception at which, I am happy to report a total of 31 composers were present, representing four generations of Canadian composers, most of whom John had a hand in teaching. The NAC's CEO Peter Herrndorf, CMC Associate Composer and NAC Award Composer Gary Kulesha, and the Director of Canada Council's Arts Division Micheline Lesage made congratulatory speeches. Dr. Weinzweig made a heartfelt address to 200 invited guests, and it was a privilege to hear special guest, the Hon. Mitchell Sharp, speaking of John Weinzweig as a "youngster" with some years to go.

To commemorate this honour and to pay respect to what we all owe this great composer who is the founder of the Canadian League of Composers and Canadian Music Centre, and the one person who has single-handedly created the climate for the profession of composer in Canada, the NAC and the CMC made an important joint announcement. Together we will endow and administer the *John Weinzweig Young Composer Award*, a prize of \$3,500 to be awarded annually to an emerging composer.

The Award will cover the cost of the winner's participation in the NAC's annual summer Young Composers Workshop series. Through this award we hope to offer the community of Canadian composers a gift worthy of John, and continue his overwhelmingly positive effect and undying commitment to Canadian composition. If you would like to contribute to this annual Award, please send your support to the CMC National office.

Best wishes,

Elisabeth Bihl

Executive Director

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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.

— 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.

Message from the Council

As we enter the new concert season, the Canadian Music Centre brings to it a

NORMAN BURGESS



level of rejuvenation, which has taken place over the summer months. Jason, our new Regional Director, has very quickly

settled into his new role. We are fortunate to have someone so bright, eager, energetic, personable, and so committed to new music and our composers.

The new CMC website launched in late June has been well received and will provide many new opportunities for all users. There is already so much there! And yet, as a living and breathing interactive document of the CMC, there is still so much important information to enter. We appreciate your patience, and the diligence of our CMC Web Team and website strategic partner Ecentricarts.

It is encouraging that another Portrait Series CD set was launched this summer, continuing to make more Canadian music and composer life stories available to listeners. A special highlight was the 90th birthday tribute event in July for our John Weinzweig, hosted by the National

Arts Centre in Ottawa. More than 30 composers were amongst the many there to help honour John, his music, and his determined efforts to promote Canadian composers and their music.

Our tireless Executive Director, Elisabeth Bihl, continues to work her magic. She has made considerable progress toward a dream of establishing a European presence for CMC composers in Amsterdam. Our newest region of Atlantic Canada is quickly moving forward toward becoming a fully functioning centre for promoting the CMC. A new Regional Director husband/wife team has recently been hired, and Newfoundland is proposing an exciting satellite centre.

We anticipate a busy year for the Ontario Region and we appreciate the time and financial support which our Voting Members and Councillors provide. And I must thank our Vice-Chair, Larry Lake, for his contributions and his willingness to help with my duties when I have needed it.

Respectfully,

Dr. Norman Burgess

Chair

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Lawrence Cherney	Piller
Kevin Chocoran	Walter Pitman
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Jim Coles	Quilico
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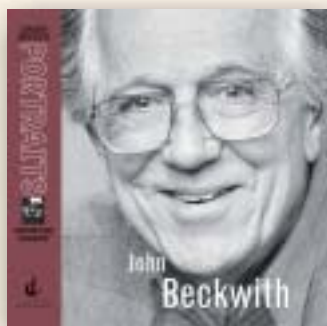
Living Music 2004

The Canadian Music Centre Distribution Services recently released its Living Music CD Catalogue for 2004, listing all the new titles available from Centrediscs and the many independent labels that Distribution Service carries.

From 20th century classical works to experimental jazz and electroacoustic sound art — whatever your taste in Canadian contemporary music — it's available from the Canadian Music

Centre Distribution Service.

Particular attention should be paid to the continuation of the ever-popular Canadian Composer Portraits series. Five new sets have been added to the existing ten set series, which has been focussing upon the careers and key selected works of Canada's pioneering, formative composers. Among the five new compact disc sets are:



John Beckwith (2-CD set):
The Trumpets of Summer;
Taking a Stand; Synthetic Trios;
Stacey.
Plus a one-hour documentary
on John Beckwith.

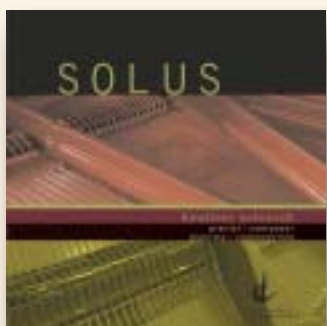
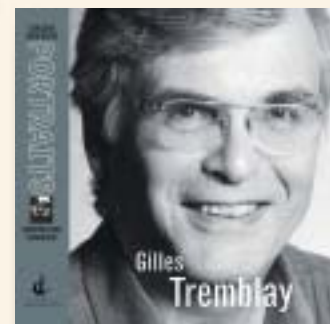


Barbara Pentland (3-CD set):
Concerto for Piano and Strings;
Symphony for Ten Parts;
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Quartet No. 3; Two Sung Songs;
Interplay; Eventa; Vincula; Tides;
Horizons.
Plus a one-hour documentary
on Barbara Pentland.

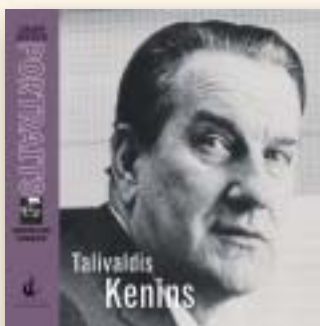
Norma Beecroft (2-CD set):
Improvvisazioni Concertanti No. 1;
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Collage '76; Jeu II; Accordion Play;
Amplified String Quartet
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Gilles Tremblay (2-CD set):
Phases; Réseaux; Jeux de
solstices; Oralléluiants;
L'espace du coeur; Croissant.
Plus a one-hour documentary
on Gilles Tremblay



Two November 2003 releases will round out the new Centrediscs recordings for the year. The music of Walter Boudreau and Luc Marcel will be highlighted on a disc entitled **Cités Célestes**. And an all-piano music programme with pieces by Alberta native Associate Composers Allan Bell, Kelly-Marie Murphy, Malcolm Forsyth and Heather Schmidt, as performed by Heather Schmidt herself, will be released on a disc entitled **Solus**.



Talivaldis Kenis (2-CD set):
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Composer Companions Re-Launched

~ By Ulla Colgrass ~

New music concerts are always an adventure – a leap into the unknown for many of us. Fortunately it is possible to have a composer as your personal guide, which is bound to add new knowledge and pleasure to our new music forays. After a brief hiatus, the Ontario Regional Office of the CMC has revived the popular *Composer Companions* program with renewed energy. For seven years, many new music fans enjoyed the unique experience of going to a concert with a composer at their side. With information flowing before, during and after the concert, they learned about the music on the program, performance techniques, the process of composing and anything they cared to ask regarding new music. The program works like this: A list of concerts with new music will appear each month in *Wholenote*, the excellent Toronto publication that carries information about all concerts in the GTA and beyond. Jason van Eyk, the newly appointed Regional Director for CMC Ontario, is collaborating with *Wholenote* on a monthly column to facilitate the matching of *Composer Companions* with concertgoers.

Interested parties can choose a concert from the *Wholenote* list and get a composer as their personal guide by calling Jason at 416-961-6601 ext. 207, or by e-mailing composercompanions@musiccentre.ca. Participants line up their own tickets and the Ontario Regional Office will assign groups of two to six concertgoers to a composer. “The concert experience is improved if all the concertgoers can sit together with the composer during the concert” says Jason, “so if a group of two to six friends or colleagues can plan ahead and buy their tickets together, they will get more impact out of the *Composer Companions* experience.”

The monthly *Wholenote* column with selected concert listings will provide ideas of how participants can prepare for the concert. The composer is then expected to meet with his or her flock at the concert hall before the concert starts, to talk about the music on the program and to answer questions.

There is no expected level of expertise

on the part of the concertgoers. A keen interest and the courage to ask questions is the best recipe for an exciting evening of new music. This interactive process continues at intermission, and several composers have in the past been inspired to continue the conversation at a coffeehouse or pub after the concert.

Among the composers who have volunteered as companions in the past are Wende Bartley, Rose Bolton, Chan Ka Nin, Michael Colgrass, Omar Daniel, Ted Dawson, Daniel Foley, Christos Hatzis, Alice Ho, Michael Hynes, Irene Johansen, Henry Kucharzyk, Jim Montgomery, David Parsons, James Rolfe, Jeffrey Ryan, Linda C. Smith, Paul Steenhuisen and Timothy Sullivan. Some of these composers will be available again this season, and new names have been added to the composers’ roster, such as Chris Paul Harman, Micheline Roi, Brian Current and Juliet Palmer.

Readers can create their own social/educational/musical event by gathering a group of friends and connecting with a composer through the CMC. It could be a family group, arts and music students, or just good friends with a mutual interest in music and a taste for learning something new. Past seasons have matched composers with teachers, artists, executives, retirees, journalists and musicians of both professional and amateur status.

When *Composer Companions* was first launched in 1996, it was linked with the Massey Hall New Music Festival, also known as NuMuFest, which expired in 2001. After one season of modest activity, CMC decided that this outreach program was so valuable that it should be reborn on a larger scale.

As a result, the *Coalition of New Music Presenters* in Toronto as well as *Wholenote* decided to take part in the successful revival. Everyone volunteers time, effort and column space, so

the program costs the participants nothing more than the price of the concert ticket. Even the composers do this work for the love of it.

Composer Companions got off to an exciting start in September with a Piano Marathon series at the Music Gallery.

Keep an eye open for the recurring *Wholenote* column of suggested new music concerts that are tied to *Composer Companions*. After choosing a concert, please make arrangements well in advance to get tickets and your very own composer lined up. The program is based on demand and it is ‘first come first served’.

Presenters of new music in the GTA are also encouraged to contact the CMC to become part of *Composer Companions* concerts.

One Toronto household has two composers, Alice Ho and Chan Ka Nin, who have both taken part in *Composer Companions*. Ms. Ho remembers fondly a family who went to a “Made in Canada” concert with the Toronto Symphony Orchestra.

“The husband asked lots of questions. He was knowledgeable about the creative process, but not about music. It was a surprise for him to learn that composers use such different thought processes and that their works turn out so differently. He found the whole experience fascinating,” says Ho. The number of venues for new music is ever growing, and everyone now has a chance to get in on the action through *Composer Companions*.

(Ulla Colgrass is a Toronto journalist who often writes about music. She is on the Council of the CMC Ontario Region)

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Co-presented with The Music Gallery

PIANO MARATHON WEEKEND

The Music Gallery at St. George the Martyr

* CONCERT 1: Pianist **Lubomyr Melnyk** | Fri 8⁰⁰

* *Co-presented with Two New Hours on CBC Radio Two*

FORUM: **Melnyk & Petrowska Quilico** | Sat 1³⁰

CONCERT 2: **Sorabji Fourth Symphony** (1962–64)

Reinier van Houdt, piano | Sat 5⁰⁰

SYMPOSIUM: **Kaikhosru Shapurji Sorabji** | Sun 2³⁰

Paul Rapoport | Marc-André Roberge | Reinier van Houdt

CONCERT 3: **Michel-Georges Brégent Portraits**

Christina Petrowska Quilico, piano | Sun 8⁰⁰

Monday November 3, 2003 | 8⁰⁰

Co-presented with Goethe-Institut Toronto

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Glenn Gould Studio

Guest Composer: **Helmut Lachenmann**

Yukiko Sugawara, piano

David Hetherington, cello

NMC Ensemble | **Robert Aitken**, director

Sunday November 30, 2003 (2 concerts)

SCHAFFER QUARTET CYCLE

Glenn Gould Studio | 3³⁰ / 8⁰⁰

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Quatuor Molinari | **Marie-Danielle Parent**

Sunday January 11, 2004 | 8⁰⁰

LATINOAMERICANO

The Music Gallery at St. George the Martyr

Cuarteto Latinoamericano | **Robert Aitken**

music by **José Evangelista**, **Gabriela Ortiz**,

Mario Lavista, **Carlos Sánchez Gutiérrez**,

Alex Pauk & **Diego Luzuriaga**



Sunday February 1, 2004 | 8⁰⁰

Co-presented with Goethe-Institut Toronto

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Glenn Gould Studio

Guest Composer/Conductor: **Mauricio Kagel**

Guest Artists: **Elmer Iseler Singers**

NMC Ensemble | **Robert Aitken**, director

Sunday February 22, 2004 | 8⁰⁰

Co-presented with The Music Gallery

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Georges Aperghis, **Rainer Boesch**

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Sunday March 7, 2004 | 8⁰⁰

Co-presented with Two New Hours on CBC Radio Two

A SACRED PLACE

The Music Gallery at St. George the Martyr

NMC Ensemble | **Robert Aitken**, conductor

music by **Barbara Croall**, **Daniel Foley**,

Jim O'Leary & **Juhan Puhm**

Sunday May 16, 2004 | 8⁰⁰

Co-presented with Two New Hours on CBC Radio Two

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Hear the Music 2003

Where to hear the works of Ontario Associate Composers

Associate Composers — If you do not see your concert/event listed, please contact the Ontario office with an update on your activity. (416-961-6601, ext. 207; ontario@musiccentre.ca)

Date	Composer	Event Information	Location
October 2003 - June 2004	Alice Pee Ying Ho	"On the Wing" - Florida Orchestra, 28 performances, Susan Haig (conductor)	Tampa Bay, FL
October 9, 2003	Juliet Palmer	"Buzzard" – World Premiere, L'Orchestre Metropolitain du Grand Montreal	Montreal, QC
October 10, 2003	Micheline Roi	"Lessening Stillness Growing" - Premiere, SOUNDplay, vivie' vincent (harpsichord) , Latvian House	Toronto, ON
October 12, 2003	John Oswald	"Aparanthesi" - SOUNDplay, Latvian House	Toronto, ON
October 12, 2003	Christos Hatzis	"Concerto for Flute and Chamber Orchestra" - European Premiere, Patrick Gallois (flute), The Camerata Orchestra of Athens, Athens Concert Hall	Athens, Greece
October 14, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, Kent School	Kent, CT
October 17, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, Coronado Theater	Rockford , IL
October 17, 2003	Michael Pepa	"Metamorphose II for Violin and Strings" - Lynn Kuo (violin), Brandon Chamber Players, Lorne Watson Recital Hall, Brandon University	Brandon, MB
October 17-18, 2003	Partick Cardy	"Rhythm in Your Rubbish" - Platypus Theatre and the Hong Kong Symphony Orchestra, Tuen Mun Town Hall Auditorium	Hong Kong, China
October 19, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, Century II Concert Hall	Wichita, KS
October 19, 2003	Christos Hatzis	"Byzantium" - Lidia Khaner (oboe), St. Thomas More Church	Edmonton, AB
October 21, 2003	Brent Lee	"voca me cum benedictis" - Windsor Symphony Orchestra, Chrysler Theatre	Windsor, ON
October 21, 2003	John Oswald	"Homonymy" for 10 musicians and cinema - Festival International de Poésie de Trois-Rivières	Trois Rivières, QC
October 22-25, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, MEXICO Festival	Mexico
October 22, 2003	Marjan Mozetich	U.S. Premiere, "Goodbye My Friend," Trio Lyra, Engelman Hall, City University of New York	New York City, NY
October 23, 2003	Daniel Janke	"The Lottery Ticket" - Toronto Mov Pix Festival	Toronto, ON
October 23-25, 2003	Brent Lee	"Anteriorities" and "Gemmetic Modifications" - Alicdes Lanza and GEMS, Strathcona Music Building, McGill University	Montreal, QC
October 24, 2003	Henry Kucharzyk	"PHH!K-SH*N" - World Premiere, Vancouver New Music's Dangerous Currents Festival, Vancouver East Cultural Centre	Vancouver, BC
October 25, 2003	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio, Grant Hall, Queen's University	Kingston, ON
October 25, 2003	Oliver Whitehead	"Pissaro Landscapes"- Scarborough Philharmonic with Jerome Summers (clarinet), Birchmount Park Collegiate Institute	Scarborough, ON
October 26, 2003	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio, Algoma Hall Festival, Theatre Centre	Sault St. Marie, ON

October 26, 2003	Harry Somers	"The Fool" - Opera in Concert, St. Lawrence Centre for the Arts	Toronto, ON
October 26, 2003	John Beckwith	"Night Blooming Cereus" - Opera in Concert, St. Lawrence Centre for the Arts	Toronto, ON
October 26, 2003	Patrick Cardy	"Rhythm in Your Rubbish" - Platypus Theatre and L'Orchestre Symphonique de Québec, Grand Théâtre de Québec	Québec City, QC
October 28, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, Lincoln Center	Fort Collins, CO
October 29, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, Union Colony Civic Center	Greeley, CO
October 29, 2003	R. Murray Schafer	"Shadowman" - Esprit Orchestra, St. Lawrence Centre for the Arts	Toronto, ON
October 29-30, 2003	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio	Hilo, Hawaii
October 31, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, Jackson Hall, Mondavi Center	Davis, CA
November 1, 2003	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio, Kahilu Theatre	Kamuela, Hawaii
November 1, 2003	John Oswald	"Spinvolver" - a solo dance opera (soloist Susanna Hood), RADIOPHON'ic	Brussels, Belgium
November 1, 2003	Daniel E. Friedman	"Romance for String Orchestra" - Saskatoon Symphony, Centennial Auditorium	Saskatoon, SK
November 1-3, 2003	Daniel Janke	New work - Yvonne Von Mollendorff Danza Contemporanea	Lima, Peru
November 2, 2003	Daniel E. Friedman	"Romance for String Orchestra" - Kitchener-Waterloo Symphony	Kitchener, ON
November 4, 2003	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio	Laie, Hawaii
November 5, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet	Amherst, MA
November 7, 2003	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio, Kauai Community College Performing Arts Center	Kapaa Kauai, Hawaii
November 8, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, Staller Center	Stony Brook, NY
November 9, 2003	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio, Maui Arts and Cultural Center	Kahului, Hawaii
November 9, 2003	Harry Freedman	"Spanish Skies" - Premiere performance by Stacie Dunlop (soprano) and Michael Oike (piano), Music Gallery	Toronto, ON
November 12, 2003	Henry Kucharzyk	"10 Gates" - World Premiere, BravoFilm	Toronto, ON
November 14-15, 2003	Christos Hatzis	"My Brother's Keeper" - Pilobulus Dance Theater and the St. Lawrence String Quartet, Quick Center, Fairfield University	Fairfield, CT
November 16, 2003	Micheline Roi	"Courting the will of Dread" - Premiere, Ergo Ensemble, Is Arti Contemporary Music Festival	Kaunas, Lithuania
November 18-19, 2003	Paul McIntyre	"The Piano - A Story with Music" - National Academy Orchestra, Hamilton Place	Hamilton, ON
November 19-23, 2003	Daniel Foley	"Variation on La Folia" - Tafelmusik Baroque Orchestra, Trinity St. Paul's Centre	Toronto, ON
November 22, 2003	Christos Hatzis	"Fertility Rites" - Nanae Mimura (marimba), PASIC 2003 Convention	Louisville, KY

November 22, 2003	Patrick Cardy	"Rhythm in Your Rubbish" - Platypus Theatre and the Edmonton Symphony Orchestra, Winspear Centre	Edmonton, AB
November 25, 2003	Daniel Foley	"Variation on La Folia" - Tafelmusik Baroque Orchestra, George Weston Recital Hall	Toronto, ON
November 27, 2003	Alice Pee Ying Ho	"Cothurnus" - World Premiere, Nieuw Ensemble, City Hall Concert Hall, Chinese Composer's Festival	Hong Kong, China
November 28, 2003	John Oswald	Featured Composer, Musicworks Benefit Event - Gladstone Hotel	Toronto, ON
November 29, 2003	Chan Ka Nin	"Momento Mori", Hong Kong Philharmonic Orchestra, City Hall Concert Hall, Chinese Composer's Festival	Hong Kong, China
November 30, 2003	R. Murray Schafer	Cycle of Quartets (2 Concerts) - Quatuor Molinari, Glenn Gould Studio, presented by New Music Concerts	Toronto, ON
December 6, 2003	Alfred Kunz	"Caribbean Carol", "Christmas Kaleidoscope" and "Let's Go South" - Music Alive Choral Organization, Bells of St. Mary's & Instrumental Ensemble, Benton Street Baptist Church	Kitchener, ON
December 7, 2003	Walter Buczynski	"24 Preludes" - Walter Buczynski (piano), Heliconian Hall	Toronto, ON
December 10, 2003	Alfred Kunz	"Caribbean Carol", "Christmas Kaleidoscope" and "Let's Go South" - The Nith Valley Singers, Bells of St. Mary's & Instrumental Ensemble, Benton Street Baptist Church	St. Agatha, ON
December 14, 2003	Michael Pepa	"Moldovenesca" - World Premiere, Les Amis Concerts, Heliconian Hall	Toronto, ON
January 3, 2004	Patrick Cardy	"Rhythm in Your Rubbish" - Platypus Theatre and the North Carolina Symphony Orchestra, Raleigh Memorial Auditorium	Raleigh, NC
January 8, 2004	Alice Pee Ying Ho	"Autumn" - World Premiere, Registry Theatre	Kitchener, ON
January 11, 2004	Alex Pauk	New Work for Flute quintet - Cuarteto Latinoamericano, Music Gallery, presented by New Music Concerts	Toronto, ON
January 16, 2004	Brent Lee	Premiere of a new orchestral work - Windsor Symphony, Windsor Canadian Music Festival, Capitol Theatre	Windsor, ON
January 16, 2004	Peter Hatch	Premiere of a new orchestral work - Windsor Symphony, Windsor Canadian Music Festival, Capitol Theatre	Windsor, ON
January 16, 2004	Juliet Palmer	Premiere of a new orchestral work - Windsor Symphony, Windsor Canadian Music Festival, Capitol Theatre	Windsor, ON
January 25, 2004	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio, Canadian University Auditorium	Lacombe, AB
January 29, 2004	Claude Vivier	"Hymnen and die nacht" - Barbara Hannigan (soprano), Music Toronto, Jane Mallett Theatre	Toronto, ON
January 30, 2004	Walter Buczynski	"Divertissement #4" - World Premiere, Toronto Sinfonietta, Bader Hall	Toronto, ON
February 1, 2004	Walter Buczynski	"Violin Sonata" - Mark Fewer (violin), Heliconian Hall	Toronto, ON
February 8, 2004	Christos Hatzis	"Old Photographs" from "CONSTANTINOPLE" - The Gryphon Trio, Blue Hill Congregational Church	Blue Hill, ME
February 14, 2004	Patrick Cardy	"Rhythm in Your Rubbish" - Platypus Theatre and the Toronto Symphony Orchestra, Roy Thomson Hall	Toronto, ON
February 15, 2004	Christos Hatzis	"Fertility Rites" - Beverley Johnston (marimba)	Huntsville, ON

John Weinzweig Honoured at the National Arts Centre

The Dean of Canadian Composers, joint founder of the Canadian League of Com-



Photo by Fred Cattroll

John Weinzweig blows out the candles at a private reception at the NAC, held in his honour

posers and the Canadian Music Centre, Dr. John Weinzweig was honoured for his 90th birthday at a concert including some of his compositions, as part of the National Arts Centre's Great Composer's Festival.

On July 22nd, Dr. Weinzweig was on hand for a well attended tribute concert, which included his *Divertimento for Flute and Strings* performed by National Arts Centre Orchestra principal flute Joanna G'froerer, *Dummiyah* (Silence) for orchestra and the works of some of his favourite composers.

A pre-concert chamber music recital featured Weinzweig's *Pieces of Five* performed by the Rideau Lakes Brass Quintet. NAC Executive Chef Kurt Waldele prepared a light supper in the Foyer so that concertgoers could dine before or between the two parts of the programme. The whole event was complemented by a short film documentary on the life of Weinzweig, which was screened during the concert, and an exhibit on John Weinzweig put on display in the Foyer for the public.



Photo by Fred Cattroll

John Weinzweig accepts a standing ovation, with members of the NAC Orchestra

The evening was closed off with a private reception, including congratulatory speeches by NAC CEO Peter Herndorff, Associate Composer and NAC Award Composer Gary

Kulesha, Canada Council's Arts Division Director Micheline Lesage, and CMC Executive Director Elisabeth Bihl. Dr. Weinzweig made a heartfelt address to his special invited guests, including many leading members of Canada's arts community and four generations of Canadian composers present.

John Weinzweig, more than any other,

helped establish the profession of composer in Canada. In nearly forty years of teaching at the Royal Conservatory and the University of Toronto (he retired in 1978), he has been the teacher and musical guide for the majority of Canada's best composers. As Associate Composer Gary Kulesha said on the night of the concert: "From his activities as a composer to his wide range of work as an organizer and administrator, John has affected every classical

musician in this country in some way for over 60 years. At 90, he is still changing the world, still insisting on doing things the right way. He is still demanding respect. He is still insisting that Canadians should have a

commitment to Canadians. It is hard to imagine how anyone could deserve the title "Dean of Canadian Composers" more."

Istvan Anhalt Appointed to Order of Canada

Our Congratulations go out to Istvan Anhalt on being named an Officer of the Order of Canada.



The Order of Canada was established in 1967 to recognize outstanding achievement and service in various fields of human endeavour. It is our

country's highest honour for lifetime achievement. Officers can use the letters O.C. after their name. Only 64 appointments may be made each year.

Born in Budapest in 1919, Anhalt audited classes with Kodály in 1936 and studied with him 1937-41 at the Royal Hungarian Academy of Music. A brief period (1945) as a répétiteur at the Hungarian National Opera was followed by studies in Paris (1946-9). Anhalt immigrated to Canada in 1949, and immediately joined the music faculty at McGill University. During the 1950s, his growing interest in the new field of electronic music led him to work during the summers (1959-61) at the Electronic Music Laboratory of the National Research Council in Ottawa, as well as at the Columbia-Princeton Centre in New York and the Bell Telephone Laboratories New Jersey in 1961. Anhalt went on to establish and direct (1964-71) McGill's Electronic Music Studio. He was head (1971-81) of the Music Department at Queen's University, and retired in 1984 with the title professor emeritus. As a teacher and an administrator at McGill and Queen's, Anhalt greatly influenced the education of many Canadian musicians and guided

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Tony K. T. Leung Finalist in ALEA III International Competition

New Associate Composer Tony K.T. Leung has been selected as the only Canadian finalist in the 2003 ALEA III International Composition Competition. His submitted work, *Six Degrees of Separation*, was performed along side the works of other six finalists on September 27th in Boston by the ALEA III Ensemble.

Alea III is the contemporary music ensemble in residence at Boston University, a group devoted to promoting, playing, and teaching music of the twentieth century. The ensemble is consistent with the music it embraces—flexible in size, open to experiment and to exploration. Over the years, The group has performed about 1,000 works by more than 580 composers—most of them living.

Tony K.T. Leung is a Toronto based composer engaged in the western, chinese and electroacoustic practices. He discovered music through his first instrument, the erhu, and later the cello. As a youth, he arranged music for Chinese orchestra, which sparked and interest in western music and composition. From 1989 to 1992, he studied composition privately with University of Toronto Professor Chan Ka Nin. He is a member of the Canadian League of Composers, Canadian Electroacoustic Community, and Christian Fellowship of Art Music Composers.

Canadian Women Composers Discussed in Israel

Doctors Adrienne Sharon and Joy Innis delivered lectures on piano duo and piano duet music written by Canadian women composers as part of the

Yaron International Piano Duo Festival held in Israel from September 10-14th. Composers highlighted in the lectures included Ontario Associate Composers Larysa Kuzmenko, Alexina Louie and Ann Southam.

Joy Innis and Adrienne Shannon have toured as PALENAI Piano Duo across Canada, the U.S., Korea and England and appeared with major Canadian orchestras. They are the Directors of the Pacific Rim Summer Festival on Vancouver Island and Festival on the St. Lawrence – a new international music and visual arts festival spearheaded by St. Lawrence College and the State University of New York. They also serve as adjunct faculty at the School of Music at Queen's University in Kingston. The duo has received numerous awards and honours for their work in multimedia, samples of which will be presented during the Yaron International Piano Duo Festival.

Chan Ka Nin and Alice Ho at the Chinese Composers' Festival

Ontario Associate Composers Chan Ka Nin and Alice Pee Ying Ho have been



selected to have their works performed as part of the 2003 Chinese Composers' Festival, being held in Hong Kong November 26-29th. The Nieuw Ensemble will perform Alice Ho's *Cothurnus* at the City Hall Concert Hall and the Hong Kong Philharmonic Orchestra will perform Chan Ka Nin's *Momento Mori* at the same venue as part of the final concert of the festival. As part of the



symposium portion of the festival, Dr. Chan will also deliver a paper on the music of Tan Dun. Hong Kong based Ontario Associate Composer Doming Lam will also be a symposium participant, acting as a concert reviewer.

Brian Current Receives Barlow Prize

On September 3, 2003 the Barlow Endowment for Music Composition at Brigham Young University announced the winners of its 2003 Awards. After reviewing



Photo by G. Paul Bishop, Jr.

427 composer applications from 32 countries the judging panel awarded Ontario Associate Composer Brian Current the Barlow Prize. Dr. Current will receive a

\$17,000 USD commission to write a new work for orchestra to be premiered by the American Composers Orchestra and the Indianapolis Symphony Orchestra in 2005.

Brian Current completed his undergraduate degree in honours composition at McGill University in Montreal where he studied under Bengt Hambreaus and John Rea. He completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. Brian Current's music has been performed both across Canada and internationally by the Winnipeg Symphony, the Warsaw National Philharmonic, the Oakland Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the Esprit Orchestra, the Canadian Chamber Ensemble, ARRAYMUSIC, Continuum, the SIRIUS ensemble and NUMUS. His pieces have won awards in Paris, New York, Adelaide and Vancouver and have been broadcast in over 35 countries. Dr. Current now lives in Toronto.

Composer Companions

The start of the Toronto concert season is now firmly upon us, and as all the presenters, conductors and performers are busily preparing for their season-opening concerts, the Ontario Regional Office of the Canadian Music Centre (CMC) has also been busy launching its ever-popular Composer Companions program.

Some of you are, no doubt, familiar with the Composer Companions program. Launched seven seasons ago, *Composer Companions* was most tightly linked with the Massey Hall New Music Festival (or NuMuFest). With a suspension of activity after the 2001 NuMuFest, *Composer Companions* continued, albeit quite silently. Now, with renewed support from *Wholenote* and participating presenters from the *Coalition of New Music Presenters* in Toronto, *Composer Companions* is ready for a re-birth on Toronto's new music scene.

New this season, the CMC — Ontario Region will be partnering with *Wholenote Magazine* on a *Composer Companions* column. The column, which first appeared in the September 2003 issue of *Wholenote*, will highlight upcoming new music concerts in the GTA and provide concert preparation tips for the reader from the composer's perspective. Be sure to keep your eyes open for the *Composer Companions* column as it continues throughout this 2003–2004 season.

The *Composer Companions* program is a great way for the CMC Ontario Region to help demystify the world of new music, help audience members gain new insights, and meet exciting and engaging members of Toronto's creative community. But, more importantly, *Composer Companions* is a fantastic way to have a great concert experience!

To learn more about *Composer Companions*, please read the article by Ulla Colgrass in this issue of *Ontario Notations*.

In Memoriam: Clifford Poole

Musician, teacher and sailor Clifford Poole passed away peacefully on July 16th at the age of 87. Clifford was predeceased by his first wife Margaret Parsons-Poole. He is survived by his son Douglas, brother Gordon and second wife Irene, nieces, nephews and stepchildren. He will be missed by many musicians,

friends and family. A celebration of Cliff's life will be held at a later date. In lieu of flowers, donations may be made to the Margaret Parsons-Poole and Clifford Poole Scholarship. Cheques are payable to the Royal Conservatory of Music (M.P. & C. Poole Scholarship), 273 Bloor St. West, Toronto, ON, M5S 1J2.

Word on the Street Toronto

The Ontario Regional Office represented the CMC again this year at Toronto's ever-popular Word on the Street Festival. On Sunday September 28th, CMC Friend Alison Gray represented the CMC at the Ontario chapter of Canada's largest one-day celebration of the nation's writing and publishing community. The seven-block literary theme park that is Word on the Street was set up on Queen Street West between University and Spadina Avenues. Open to the public for free, the Festival attracts many thousands of visitors, which makes it a perfect vehicle to spread the word about our special role as leaders and distributors of both unpublished works and audio recordings by Canada's leading composers.

Thank you to all who stopped by our booth to learn more about the Canadian Music Centre and a sincere "best of luck" to all who entered our contest to win the five most recently released CDs in our critically-acclaimed *Composer Portraits* series (a prize valued at \$110 CDN). We'll be sure to provide you all with an update on the contest winner in the next issue of *Ontario Notations*.

International Music Day

In 1975, world renowned violinist and musicologist Lord Yehudi Menuhin, then president of the International Music Council, declared October 1st Inter-

national Music Day. The intention of the day is to encourage peace and friendship between people of various cultures and also to foster the exchange of experiences.

At the invitation of the Department of Canadian Heritage, through its involvement with UNESCO, the Canadian Music Centre was asked to be a national partner in helping celebrate International Music Day. In Canada, International Music Day is an opportunity for Canadians to celebrate music and salute our music composers, musicians and everyone who appreciates music in all its various forms. In 2003, a special focus on Youth and Diversity was undertaken as part of the celebrations.



Jason leads new Associates through a tour of the CMC Archives.

The Ontario Region of the CMC celebrated International Music Day this year with a variety of events. For the general public, the CMC held an International Music Day Open House, invit-

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ing them to discover the work of our country's contemporary music composers. The Region also held an orientation and welcoming reception for its new incoming Ontario Associate Composers, who are themselves a representation of



Antonio Casciano, Alison Gray and new Associate Christien Ledroit at the CMC new Ontario Associate Composer reception.

the multicultural diversity for which Canada is known on the international stage. Finally, to celebrate youth, the Ontario Region arranged for Associate Composer Juliet Palmer to work with students from the Regent Park School of Music in a musical creativity and improvisation workshop, culminating in a public presentation for the Regent Park community.

The workshop was a special treat for the children of the Regent Park School of Music, a community music school situated in Toronto's ethnically diverse and economically disadvantaged Regent Park neighbourhood. The School's goal is to give these children a safe space to develop self-discipline, self-esteem and other character-building characteristics that music study offers, to help them succeed in life, all at a highly subsidized cost.

To learn more about International Music Day visit http://www.pch.gc.ca/special/arts/musique/musique_e.cfm

Readings Project Update

The Ontario Regional Office received notice of funding approval from the SOCAN Foundation for the third and final phase of the Professional Readings Project late this summer, and has been in planning mode since the end of July. This round of the Project focuses on

works for large ensemble (40 or more musicians). Currently, the Ontario Regional Office has entered into discussions with the Esprit Orchestra (Toronto) and the National Arts Centre Orchestra (Ottawa) to establish opportunities for selected Associate Composers to have one of their unperformed or underperformed works read and rehearsed by one of these professional ensembles. This third round of the Professional Readings Project must be substantially completed by March 31, 2004. Planning is now proceeding quickly, so please keep in regular touch with the CMC website, and be prepared to receive updated materials on this Project, including a Call for Scores, in the near future.

Questions about the Professional Reading Project may be directed to Jason van Eyk, Ontario Regional Director by e-mail at jasonv@musiccentre.ca or by phone at 416-961-6601 ext.207.

Thunder Bay Symphony Orchestra National Emerging Composers' Workshop

The CMC - Ontario Region congratulates Geoffrey Moull, CMC - Ontario Region Voting Member and Music Director of the Thunder Bay Symphony Orchestra, for working in conjunction with Lakehead University to launch a National Emerging Composers' Workshop between



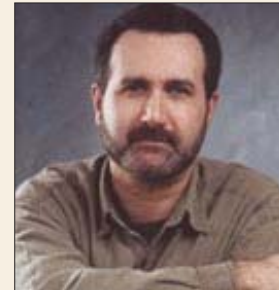
John Estacio

January 19th and January 22nd, 2004 in Thunder Bay, Ontario.

The TBSO will be offering a number of young composers the rare opportunity to hear their works rehearsed and performed by a full symphony orchestra under the tutelage of CMC Associate Composers John Estacio and Aris Carastathis. Emerging Canadian composers striving to establish professional careers are asked to submit scores for consideration. Successful candidates will

be invited to Thunder Bay to hear their works, partake in discussions and receive professional suggestions within a master-class format.

Scores must be of works that have not been previously performed publicly, have a performance length between 8 and 15 minutes, and are scored for the core instrumentation of the TBSO.



Aris Carastathis

Scores and a detailed personal resumé must be delivered before **October 31, 2003** for consideration by the selection committee.

Further inquiries may be made to the TBSO Special Events Coordinator at (807) 345-4331 or by email: info@tbsoc.ca.

DIRECTOR... continued from page 2

within the contemporary music community, to make a difference for Canadian contemporary music and the work of our Associate Composers. If I've learned anything from my start here, it's that the Ontario Regional Office has been a centre for great ideas and great initiatives. In planning for the future, in conjunction with the Regional Council, and with welcome input from our Associate Composers and Voting Members, we will build on these ideas. We will develop and strengthen existing initiatives and build new projects that will help us serve our mission to stimulate the awareness, appreciation and performance of Canadian Music in Ontario, in Canada, and abroad.

As always, the Ontario Regional Office is here to serve you. Our doors are open for you to come and browse through our collection of over 15,000 scores by 587 Canadian composers, listen and purchase from hundreds of CDs, or just to touch base and catch up. We'd be more than happy to see you!

Best Regards,

Jason van Eyk

Ontario Regional Director

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When asked about the possibility of less qualified applicants being admitted as Associate Composers through this review process, Ontario Regional Director Jason van Eyk said that, from its earliest days, the CMC had to implement strict guidelines for admitting new Associates, to deal with the initially overwhelming number of applications. He feels that the possibility of a new rush of applications and thus new composers is a good thing for the CMC, saying there are likely many composers out there who could be taking advantage of the services offered by the CMC.

As a result of the success of the pilot project in Québec, this new method of application is being implemented across the rest of the country in the coming year. Submission dates are now doubled to allow two rounds of applications, one in September and one in February.

Mireille Gagné, Regional Director of the Québec Regional Office, called the pilot project “a tremendous success.” “We think that the flow will slow down a little bit because we have caught up with the backlog [of composers opting not to apply in the past]”. Gagné went on to praise “the openness, the easiness and the almost ongoing” nature of the new application process.

Gagné also pointed out that by requiring only the names of references and by dropping the requirement that one of the references be a CMC Associate Composer, composers who are new to the country have a better chance of a successful application. Having to provide reference letters was difficult for many people “who did not know the Canadian musical milieu or others who were not part of institutions such as universities or conservatories. It was difficult to find the appropriate people to support their applications.”

Gagné believes composers feel more comfortable being able to submit their applications directly to the office which will review them. “They know us and we know them, so they feel they will get a better reading of their application documents. Each regional jury will have a better and deeper knowledge of the musical scene of its own province, and is therefore

able to better evaluate the ‘professionalism’ of the candidates.”

The new application system was provided as an option to all regional offices for the first round of applications due September 30, 2003. The next round of applications for Associate Composer status will be due to the regional offices by

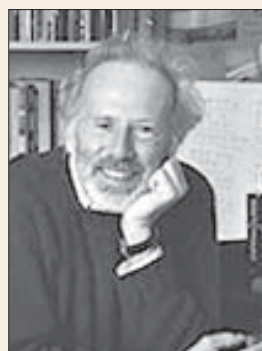
MILESTONES... continued from page 12

such composers as William Benjamin, John Fodi, Clifford Ford, Keith Hamel, Hugh Hartwell, John Hawkins, Alan Heard, and Jack Sirulnikoff.

Music Community Celebrate R. Murray Schafer’s 70th Birthday

CMC Associate Composer R. Murray Schafer celebrated his 70th birthday this past July 18th and several of Ontario’s leading new music presenters are taking the opportunity this milestone provides to highlight some of Mr. Schafer’s work, both the classics and those brand new.

On October 29th, the Esprit Orchestra will include Schafer’s *Wolfman* for percussion soloists and orchestra on its season-opening programme at the Jane Mallet Theatre in Toronto. On November 30th, New Music Concerts will present the complete cycle of Schafer’s eight string quartets at the CBC’s Glenn Gould Studio,



performed by the Quatuor Molinari. The Molinari’s are well acquainted with this material, having recorded all of Schafer’s string quartets for the ATMA recording label. And on February 29th of next year, Soundstreams Canada marks Schafer’s 70th birthday with a world premiere commission from the composer, a choral work to incorporate 600 voices from a great gathering of six of Canada’s finest choirs.

This may be just the beginning of the Schafer celebrations. Be sure to keep in

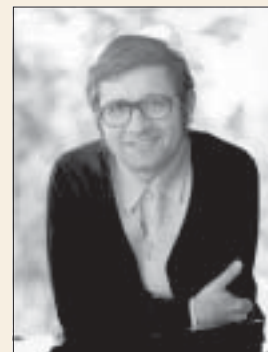
February 1, 2004.

For more information on the Associate Composer application process, or to download an application, visit the CMC website at www.musiccentre.ca, or call the Ontario Regional Office at 416-961-6601 ext. 207.

touch with the CMC website at www.musiccentre.ca to see what other events will unfold and pay tribute to one of Canada’s leading composers.

Toronto Music Community Celebrates Walter Buczynski’s 70th Birthday

It seems to be a big year for birthday celebrations, as the Toronto music community prepares to celebrate the 70th birthday of Associate Composer Walter Buczynski



with a series of concerts of his music.

At the Heliconian Club, a five-concert series will feature many of Buczynski’s works. On December 7th Buczynski

himself will perform his *24 Preludes* for piano. On Feb 1st of next year, violinist Mark Fewer will perform Buczynski’s *Violin Sonata*. On March 7th, pianist Gregory Oh will perform the *3rd Piano Sonata*. On April 4th Soprano Lorna MacDonald will perform *Part of Seven*, as well as a selection of the *Valentine Songs*. And to close out the series, Marie Bédard’s string quartet will perform Buczynski’s *5th String Quartet*.

Other tribute events will include the World Premiere of Buczynski’s *Divertissement #4* for Accordion, Tuba and String Orchestra, performed by the Toronto Sinfonietta at Bader Hall, and a programme completely devoted to Buczynski’s music to be recorded for the CBC at the University of Toronto’s Walter Hall. On that programme will be the *3rd String Quartet* with soprano, *4th String Quartet* and Buczynski performing his own *3rd Piano Sonata*, among other works.