

ONTARIO NOTATIONS

New CMC Website Aims High

~ by Paul Steenhuisen ~

The newly designed Canadian Music Centre website is the single most significant change in the organization in recent years, and is a harbinger of things to come. Gone is the old database, and gone is the slow updating of materials. New is an intelligent design, sharp presentation, and current, professional content. Although my primary interest is how the new site will benefit Associate Composers, the organization and contents of the website are the result of long consideration and consultation to serve the needs of all CMC users — composers, scholars, students, performers, presenters, audience members, broadcasters, teachers, librarians, and the media.

Once you've typed in the URL (same as the old one, www.musiccentre.ca) and selected French or English language content, you find yourself faced with a warm, orange heading provoking you to "Listen Up". Front and centre you'll see a FEATURED COMPOSER, her or his name and photo, a quick link to the bio, and a sound sample. What you'll quickly notice is that every time you visit the main page, a different composer is featured. (*Note to composers: If your material is current and updated, you will be featured. I like this aspect of the website — it's now up to us to update our materials, to keep it recent and active. With a quick turnaround time for the online submission of data and text, the portion of the site representing us will be as recent as we make it. You snooze, you lose.*)

At the top of the page, visitors can select small headings with information



About the CMC, About the music, News, Associate services, Links, Forums, Radio CMC, and Contact information. Just below it, in larger headings, you can Find a composer, Find a score, visit the Event Calendar, Buy a Recording, or go to CMC Services. The leftmost portion of the title page enables you to go directly to a CMC regional office, or visit the educational component of the site.

Here are some highlights of the site, things that particularly impressed me while perusing it:

For the composer

The ASSOCIATE SERVICES section is particularly important. Available only to AC's (with private login and password), in this section

composers will be able to submit scores digitally (in pdf format, via ftp), update their bio, access the CMC guidebook and forms, see listings of composer opportunities, and access an AC member directory. While it's still possible to mail in paper or computer-generated materials to the CMC, for those of us immersed in the digital world, it is a long-awaited dream to submit scores and sample audio files via the web. Now, when someone requests or purchases a copy of a score, high-resolution copies are made from these digital originals. No more multiple generations of photocopies, and hazy-looking mu-

NEW WEBSITE... continued on page 3

Inside Ontario Notations

From the Regional Director's Desk	2
From the National Desk	3
Message From the Council	4
Vast Website for Learning & Listening	6
New Associate Composers	7
Ontario News	8
Hear the Music 2003	9



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From the Regional Director's Desk

At this time, I feel that many thanks are in order. Thank you to Elisabeth Bihl, Norman



JASON VAN EYK

Burgess and Larry Lake for selecting me to take on this very exciting role with the CMC. Thank you to the CMC National Office and the Ontario Regional Council for their warm welcomes. A very large thanks to Don Tjart for keeping the Ontario Regional Office running smoothly in his role as Acting Regional Director. He has definitely made the transition into my role as Ontario Regional Director an easy one. I wish him well in his new projects in the CMC National Office. Last, but not least, a great thank you to all our Associate Composers, to the ensembles, conductors, performers, students, teachers, scholars, choreographers, and to the many more creators, interpreters and patrons of Canadian new music. You are the ones who give all of us here at the CMC the opportunity, inspiration and motivation

to support the state of our art.

Previous Regional Director Sheldon Grabke's work made forward strides in advancing the mission of the Canadian Music Centre within Ontario through the development and implementation of several new and existing initiatives. I hope to continue the evolution of these initiatives and to create new projects, in collaboration with the Ontario Regional Council, that will respond to the CMC's mission and our ever-changing Canadian musical landscape. Of course, I will continue to highlight our progress in this publication. It is my hope that *Ontario Notations* will continue to inform and engage you in the evolving role of new music in society, and the part we all play in the health of Canadian new music at home and abroad.

As always, the Ontario Region is here to serve you. Please feel free to drop by and introduce yourself, to browse through the library, borrow some scores, listen to a CD or two, or just for a chat. I look forward to meeting you!

Jason van Eyk
Ontario Regional Director

Ontario Notations – Advertising Rates

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Full page	7.5"W x 9.75"H	\$300.00
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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 Sept 24/03 for October 2003 publication or contact the Ontario Regional office at (416) 961-6601, ext. 207 (Insert by special arrangement)

Greetings from the Executive Director — Elisabeth Bihl

I have some wonderful news to share with you — I am very happy to announce that **JASON VAN EYK** is the Canadian Music Centre's new ONTARIO REGIONAL DIRECTOR. Jason began his new position on



May 5th and already his energy and enthusiasm has made an impact on us all as he has actively participated with the CMC's new website testing. Jason comes to us from Harbourfront Centre and has an extensive background in classical music including a Master of Music from the Eastman School of Music as well as an MBA in Arts and Media Administration. As a volunteer, Jason provides weekly lessons in viola to the Regent Park School of Music and participates as a faculty representative to the School's board. I be-

lieve that Jason will be a great addition to the CMC team and I would like to ask all of you to extend a big welcome to JASON and to his new position as the Ontario Regional Director.

Having just returned from the CMC's National Board meetings I am also happy to share the good news that the Centre has accepted four new Ontario Associate Composers and on behalf of the National Board, I want to extend my congratulations and welcome to the new Associates: Martha Hill Duncan (Kingston), Colin Eatock (Toronto), Tony Leung (Richmond Hill), Christien Ledroit (Toronto).

Finally, on JUNE 25TH, the Canadian Music Centre will be ready to launch its brand new website and library database. If you are in Toronto, please join us at our Media Press Conference here at the Centre at 10:00 am.

My very best wishes for a great summer...Let there be sunshine.

Elisabeth Bihl

Executive Director

— 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.

NEW WEBSITE... continued from page 1
sical materials. Score materials will look precisely as good as the original.

For performers, composers, presenters, librarians, and listeners

An impressive LINKS page contains more than 450 websites of interest, including URL's of both Canadian and International websites. Ensembles (chamber music, electroacoustic, choral, and orchestral), along with festivals, music service organizations, recording labels, journals and magazines, schools and conservatories, publishers, institutes, radio stations, and general resources are some of the categories that will make this portion of the site of particular interest to those wishing to make contact with others, explore contemporary music on the web, and promote their work worldwide.

For scholars, students, audience members, broadcasters, and the media

When seeking information on a composer, in addition to a photo and bio, you'll now be able to access any of three examples of her or his work, including an audio sample, score sample, and programme notes. One touch will direct you to where you can buy recordings of music by that composer, or find the music in the CMC library. The newly designed DATABASE enables you to find a score via the usual search criteria. A bonus, however, is that you can now search for scores via instrumentation specifications. Want to find all solo harp pieces in the CMC library? Easy. Once found, patrons can request the score for loan, or purchase using the new e-commerce option. When purchasing CD's through the CMC, you can browse by composer, performer, ensemble, title, or genre.

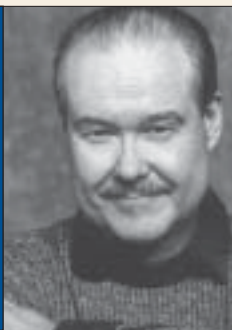
For students and anyone wishing to learn about Canadian music

SOUND PROGRESSION, developed by musicologist Mary Ingraham, is the site's

NEW WEBSITE... continued on page 10

Message from the Council

LARRY LAKE



As you are no doubt aware, our Regional Director, Sheldon Grabke, resigned last November. The search for a new

Ontario Regional Director proved to be an exhaustive process. I am happy to report that we now have a new Director in place. His name is Jason van Eyk. He is not only experienced in arts management and marketing, he is also an accomplished musician and has a deep commitment to Canadian music. The members of Council feel that we are extremely fortunate to have found such a bright, capable person for this very important position. All of us on the Council look forward to a wonderful working relationship with Jason.

In the interim, Don Tjart has been our Acting Regional Director. He fulfilled that role admirably. Don worked closely with the Council. His presence allowed the activities of the Ontario Region to continue unabated. Among the many things for which Don has been responsible, I feel that I should make special

mention of the aplomb with which he administered the second round of the Professional Readings Project, traveling across the province to oversee the reading of unperformed scores. There were reading sessions in London, Kitchener-Waterloo, Windsor, Toronto and Ottawa. Works by ten Associate Composers were read by professional performers, most for the first time.

Council voted unanimously to express our gratitude to Don. I'm sure that this reflects the feeling of the entire membership of the Ontario Region. We also voted to extend heartfelt congratulations to the Quebec Region on the occasion of its thirtieth birthday.

It would be remiss of me not to mention the debt that we all owe to our dedicated Chair, Dr. Norman Burgess. Norm has led us to new heights in spite of personal health problems. He is an inspiration to us all.

In addition to the efforts of the Ontario Region, we continue to benefit from the marvelous projects of the National Office — the new website and the launch of the latest installment in the Composer Portraits series. This year promises to be one of unprecedented growth and achievement.

Larry Lake

Vice-Chair, Ontario Regional Council

Regional Council List 2003/04

Nancy Bell	Jim Montgomery
Norman Burgess, <i>Chair</i>	Gary Mosoff, <i>Treasurer</i>
Ulla Colgrass	Geoffrey Moull
Omar Daniel	Juliet Palmer
Mary Gardiner, <i>Past Chair</i>	Micheline Roi, <i>CLC rep.</i>
Helen Goldlist	Wayne Strongman
Larry Lake, <i>Vice-Chair</i>	John Weinzwieg, <i>OC</i>
John Lawson	

Ontario Region Voting Members

Lydia Adams	Jonathan Krehm
Robert Aitken	Elaine Kruse
Kristi Allik	Larry Lake
Bernard W. Andrews	John Lawson
Maya Badian	Brent Lee
John Barnum	Jennifer Leed
Gary Barwin	Erhei Liang
Rodger Beatty	Ottie Lockey
David Beech	Alexina Louie
Jack Behrens	Timothy Maloney
Jeremy Bell	John G. W. McIntyre
Nancy Bell	Elma Miller
Roger Bergs	Jim Montgomery
Mario Bernardi	Gary Mosoff
Norman Burgess	Geoffrey Moull
Allison Cameron	Kelly-Marie Murphy
Aris Carastathis	Herb Naylor
Patrick Cardy	Willis Noble
Lawrence Cherney CM	David Olds
Kevin Chocorlan	Juliet Palmer
Austin Clarkson	Ronald Parker
Andy Coffin	Clare Mazzoleni Piller
Jim Coles	Walter Pitman
Ulla Colgrass	Allan Pulker
Gilles Comeau	Christina Quillico
Dorith Cooper	Doreen Rao
Robert Cram	Rennie Regehr
Omar Daniel	Wendy Reid
Michael Doleschell	James Rolfe
Gwen Ebbett	Sauna Rolston
Susan Eichorn	Patricia Sauerbrei
Hugheen Ferguson	Patricia Shand
Harry Freedman OC	Stephen Sitarski
Kelly Galbraith	Claire Speed
Mary Gardiner	Russel Stachiw
Corey Gemmell	Kerry Stratton
Helen Goldlist	Wayne Strongman
Tony Gomes	Timothy Sullivan
Laura Gresch	Ann Summers
Susan Haig	Lise Vaugeois
Amy Hamilton	Gerald Vreman
Alfreda Harrison	David Warrack
Alice Ho	Victoria Warwick
Mary Hookey	Betty Webster
Elaine Keillor	John Weinzwieg OC
Eileen Keown	Tom Wiebe
Keith Kinder	Lee Willingham
Leslie Kinton	Stan Witkin
	David Zafer

Mark your calendar now!

THURSDAY, JULY 3

8 PM

VAUGHAN WILLIAMS:
SERENADE TO MUSIC

ANDREW AGER:
CAMPFIRE OF THE SUN

LISZT:
MAZEPPA

GLENN BUHR
STRING QUARTET #1

FRIDAY, JULY 4

ALL DAY

FESTIVAL CELEBRATION
MEL LASTMAN SQUARE

8 PM

HUGO WOLF
CENTENARY CELEBRATION

ITALIAN SERENADE

DER FEUERREITER

ITALIAN SERENADE

EICHENDORFF
CHORAL SETTINGS

**SPANISH, ITALIAN,
MOERICKE AND
EICHENDORFF LIEDER**

SATURDAY JULY 5

2 PM

THE TRANS CANADA AIRWAY

BERG: VANITY SUITE

DANIEL FOLEY:
THE BELLS

**JEAN COULTHARD: IRISH
POEMS FOR MAUREEN**

**COLGRASS: MEMENTO
FOR 2 PIANOS**

8 PM

THE FRENCH CONNECTION

**FRENCH-CANADIAN
SONGS:**

**ROBERT EVANS
LIONEL DAUNAIS
RAYNALD ARSENAULT
MAURICE DELA**

MILHAUD: SCARAMOUCHE

**LISZT: SONGS ON TEXTS
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2 PM

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\$35 Adult

\$25 Seniors and Students

Gala concert (including Gala Reception):

\$55 Adult

\$40 Seniors and Students

\$40 Adult Gala (concert only)

\$25 Students and seniors (concert only)

PASSES

I want it all -5 Concerts including Gala Reception

\$169 Adult

\$125 Seniors and Students

3 Concerts, including Gala Reception

\$109 Adult

\$79 Seniors and Students

3 Concerts, not including Gala Reception

\$89 Adult

\$59 Seniors and Students



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Vast Website for Learning and Listening

~ By Ulla Colgrass ~

On June 25, curious minds can enter the rich and ever-expanding world of the Canadian Music Centre's new website www.musiccentre.ca. If you think websites are a dime a dozen, even a brief visit makes it clear that this creation cost a lot of dimes. Its sheer size and elegant construction makes it a unique resource that is unmatched by other music information centres in the west.

**"I started writing almost a year ago and it turned out to be more than a full-time job."
—Mary Ingraham**

The Department of Heritage funded the CMC website under its Canadian Culture Online Program. The federal funding came with the condition that a user-friendly educational component be part of the site.

Elisabeth Bihl, Executive Director of the CMC, went to work on a comprehensive outline with CMC staffers Nik Beeson, Sam King and Kay Kanbayashi. They teamed up with website creators Ecentricarts, and musicologist Mary Ingraham took charge of the educational content.

"I started writing almost a year ago and it turned out to be more than a full-time job," says Ingraham. While researching the educational component, she found very little published information on Canadian music, which basically spans the 20th century. "The internet medium doesn't allow for very detailed information, so my goal was to create a brief history of Canadian music."

Readers will have to see this intricate website for themselves, because words cannot do it justice. The educational portion is called "Sound Progression". It is tied together by epochs and styles of music, starting with impressionism. Ingraham gives two

brief explanations of the style, the events around its appearance on the world stage, and the composers who initiated it.

But that's not all. Click on any of several Canadian composers who wrote impressionistic music — in this case Mathieu, Coulthard and Champagne — to hear excerpts of their music while perusing the on-line version of the score. Then click on their bios and anthologies for more listening and research material. There is also access to programme notes and links to composers' own websites. For each musical style, a mini-history of Canadian and world events gives added perspective.

The progression of music in the 20th

marvel at how much has been created in a relatively short time.

Major Canadian composers are presented along with the composers abroad who inspired them. Important milestones



From left to right, standing: Louis Applebaum, Samuel Dolin, Harry Somers, Leslie Mann, Barbara Pentland, Andrew Twa, Harry Freedman and Udo Kasemets; kneeling: Jean Papineau-Couture, John Weinzweig and John Beckwith

tell much about our cultural history. In the 1950s, a confident group of composers were among the pioneering artists who in a decade established the Canadian Music Centre, Canada Council of the Arts, Ontario Arts Council, Canadian League of Composers and the National Youth Orchestra. It was a heady time that put culture on the map, with financial support from various levels of government to a degree that we can only dream about today.

**"The part of the website that I call Lifelong Learner fills a great need in education."
—Elisabeth Bihl**

Elisabeth Bihl faced the need for a complete revamping of the CMC resources when she became Executive Director in June 1999. Her vision and energy have pushed the website project forward, including its funding and grand scope.

"The part of the website that I call Lifelong Learner fills a great need in education. The

LEARNING... cont'd on page 10



century covers so much of Canada's history. As the styles of music unfold on this website — late romanticism, nationalism, neo-classicism, serialism, aleatory, electro-acoustic, third stream, minimalism, neoromanticism and eclecticism — we meet a parade of Canadian composers and

New Associate Composers

Erhei Liang began his compositional studies at the Shanghai



Conservatory of Music in China. After graduation, Liang was involved with researching the musical theory of the Tang Dynasty directed by Professor Dong Yie, a well-known theorist and Dunhuangologist. Liang received his MMA in 1988 and DMA in 1992 from Louisiana State University while studying with American composer Dr. Constantinides.

Since his immigration to Toronto in 1991, Liang has immersed himself in music organizations and activities. He is the President of the Chinese Artists' Society of Toronto, the Executive Director of the Toronto Chinese Piano & String Teachers' Association, the conductor of Xiaoping Chorus, the Artistic Director of the Academy of Chamber Music for Young Musicians, and the composer-in-residence of Hong Kong Chamber Chorus.

Robert A. Baker received his Bachelor of Music Degree in Theory from the University of Toronto and his A.R.C.T. in Piano Performance under the instruction of Clifford Poole. He continued studies in composition with composer Dr. Timothy Sullivan. A native of Toronto, Baker is a founding member of toneART ensemble, a Toronto based group specializing in music of the 20th and 21st centuries.



Baker is an experienced conductor of choirs, orchestras and musical theatre, and a winner in the "Jihlava 2000" International Choral Composition Competition of the Czech Republic.

Martha Hill Duncan is a native Texan, but immigrated to Canada in 1982. She was awarded a Bachelor's Degree in Composition from the University of Texas at Austin, and subsequently continued her studies in Ithaca, New York, as well as with Samuel Dolin in Toronto. In addition to piano and chamber works, she frequently writes for choir and voice, including several works based on native Canadian writings. Numerous of these works have received publication, and several have been included in the ACNMP's Contemporary Showcase syllabus.



Colin Eatock began writing music as a teenager. He later



studied at the University of Western Ontario, and at the University of Toronto, with composers Alan Heard, John Beckwith, Lothar Klein, and R. Murray Schafer. He has written for a variety of media, including works for solo instruments, voice, chamber ensembles, choir, and orchestra. His compositions are inclined towards a post-modern aesthetic, but his works also reveal

the influence of such modernists as Messiaen and Shostakovich. In addition to writing music, Eatock also writes about music. He has contributed many articles on music to the *Globe and Mail*, *Opera Canada*, and *Words and Music*.

Christien Ledroit completed his undergraduate degree at Queen's University in Kingston, Ontario where he studied composition with Marjan Mozetich, Kristi Allik, John Burge and Alfred Fisher. He completed his Master of Music in composition at McGill University in Montreal in 2003, where he studied with Alcides Lanza, Jean Lesage and Sean Ferguson. Throughout high school, Ledroit played guitar in a punk band, while still continuing to develop technique on the violin. It is precisely this dichotomy which most influences his music today. Recent awards include two prizes at the 2001 SOCAN competition for young composers, including a first prize for *Shards*, and a second prize for *Elementalities*.



Tony K.T. Leung is a Toronto-based composer engaged in



western, Chinese and electro-acoustic 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 an 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.

Professional Readings Project

The Ontario Region has completed the second round of the Professional Readings Project, which involved contracting mid-sized professional ensembles to give a reading of Associate Composers' works in an open rehearsal setting. Works



Associate Composer Alexander Levkovich discusses his music with Maestro John Morris Russell of the Windsor Symphony

were read in London (Orchestra London), Kitchener (Canadian Chamber Ensemble), Windsor (Windsor Symphony), Toronto (Elmer Iseler Singers), and Ottawa (Thirteen Strings).

The readings were received extremely well by both composers and performers. Jessie Iseler, manager of the Elmer Iseler Singers, said that the afternoon session with her singers and conductor Lydia Adams was "exciting and exhilarating." Composers' praise for the project stated how beneficial it was to be able to confer with professional performers and



Associate Composer Norman Sherman listens to the Windsor Symphony read through his piece "Canadian Summer"

conductors. Associate Michael Horwood stated, "I was able to make changes on the spot as well as take home ideas and suggestions to make my piece that much better." Associate Dierdre Piper said that

the Penderecki String Quartet, who read her piece in Round One of the Project, premiered her piece this past February in Toronto.

Negotiations are currently underway for Round Three of the Readings Project, which will involve works for large ensembles.

The Canadian Music Centre gratefully acknowledges the support of the SOCAN Foundation and the Government of Canada through the Canada Music Fund.

The Professional Readings are a CMC national project (Paul Steenhuisen, Project Coordinator).

In Memoriam

Patricia Blomfield Holt (b. 1910) passed away June 8, 2003. Initially self-taught, Mrs.



Blomfield-Holt studied with Sir Earnest MacMillan and Healy Willan at the Toronto (later Royal) Conservatory of Music. After getting married and years of travel (1939-54), Mrs.

Blomfield-Holt rejoined the Royal Conservatory's Faculty of Music in 1954, retiring in 1985. Mrs. Blomfield-Holt is noted as having been a fine composer in the English tradition. There will be no public service.

Other Ontario Happenings



Congratulations to Associate Composer **Brent Lee** on his appointment as the new composer-in-residence with the Windsor Symphony Orchestra.

★★★★

Congratulations to Associate Composer **Linda C. Smith** for having a successful world premiere of her new major operatic work *Facing South*, which featured world-renowned Canadian mezzo Jean Stilwell in the lead role.

★★★★

Congratulations to **Robert Aitken** on receiving the Queen's Golden Jubilee Medal.

★★★★

Congratulations to composer **John Gzowski** for winning the 2002 Freddie Stone Award.

International Traveling Associates

Maya Badian (Ottawa) to Republic of Moldova, Europe to be guest lecturer at "The Days of New Music" International Festival.



Michael Cooper Photography

Jean Stilwell as Josephine Peary in Linda C. Smith's *Facing South*

Marjan Mozetich (Kingston) to The Conservatory of Music in Gorizia, Italy (his birthplace) to present a concert of his chamber works.

Peter Ware (Toronto) to Youngstown State University, Ohio to be the guest composer at the Music of the Americas Festival.

Ruth Watson Henderson (Toronto) to Disney World, Florida to premiere a new work at the Children in Harmony Festival.

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
June 3	McDonald	"Concertpiece for Trumpet and Piano", "Pulsations for Piano" - Music Room Recital, Scotia Festival 2003	Halifax, NS
June 4	Hatzis	"Fertility Rites" - Nanae Mimura, marimba; Fukushima Ongaku Dou Big Hall	Fukushima City, Japan
June 5 & 13	Hatzis	"Fertility Rites" - Nanae Mimura, marimba; MUSICASA Hall (5 th), Bunkyo Civic Hall (13 th)	Tokyo, Japan
June 6	McDonald	"Three for Two" - Sir James Dunn Theatre, Dalhousie Arts Centre; Scotia Festival 2003	Halifax, NS
June 6	Kunz	"Substance and Shadow" (premiere) - A Gift of Music; The Centre in the Square	Kitchener, ON
June 6	Mozetich	"Concerto for bassoon, strings and marimba" (premiere) - M. Sweeney, principal bassoonist of TSO with the Seiler Strings; Glenn Gould Studio	Toronto, ON
June 8	Karabekos Weinzweig	"Concerto for Cello and Orchestra", "Rhapsody No. 2" "The Edge of the World" - Symphony Orchestra of Canada; Toronto Centre for the Arts	Toronto, ON
June 8	Carastathis Chan	"Vertexes" - New Brandon Trio, Hilldale Lutheran Church "Among Friends"	Thunder Bay, ON
June 12-14	Hatzis	"My Brother's Keeper" - Pilobolus Dance Theatre, Duke University; American Dance Festival	Durham, NC
June 14	Klein	"Ithaka" - 8 part chorus and harps; Voices; Church of St. Thomas	Toronto, ON
June 19	Montgomery	New work - Canadian Electronic Ensemble; Music Gallery	Toronto, ON
June 21	Marshall	Original jazz compositions on cello & guitar - Toronto Jazz Festival; Mezzetta	Toronto, ON
June 23-27; July 5, 12, 18	Hatzis	"My Brother's Keeper" - Pilobolus Dance Theatre & St. Lawrence String Quartet; Joyce Theatre	New York, NY
June 24	Hatzis	"LIGHT (Arctic Dreams 2)" - (preview) Toronto Children's Chorus, conductor Jean Ashworth Bartle; Glenn Gould Studio	Toronto, ON
June 26 - July 6	Hatzis	"LIGHT (Arctic Dreams 2)" - (world premiere) Toronto Children's Chorus, conductor Jean Ashworth Bartle; Songbridge Project; Festival 500	St. John's, NL
July 3-6	Berg Foley Colgrass	"Vanity Suite", "The Bells", "Memento for 2 Pianos"; First Annual Toronto International Chamber Music Festival; Toronto Centre for the Arts	Toronto, ON
July 10	Wallace	"Concerto for Clarinet, Violin and Orchestra" - Opus Orchestra; International Clarinet Festival	Salt Lake City, UT
July 11	Wallace	"Impulsions" (premiere) - International Clarinet Festival	Salt Lake City, UT
July 12	Hatzis	"Fertility Rites" - Keiko Kotoku, marimba; Lyra Hall	Fujisawa, Japan
July 22	Weinzweig	"Divertimento No. 1 for Flute and Strings", "Dummiyah for Orchestra" - conductor Bramwell Tovey; National Arts Centre Orchestra	Ottawa, ON
July 22 July 25 July 28 July 30	Burge	"Sonic Architecture" - National Youth Orch. of Canada, conductor Simon Streatfield; Grant Hall National Arts Centre Capitol Centre Toronto Centre for the Performing Arts	Kingston, ON Ottawa, ON North Bay, ON Toronto, ON
July 25	Burge	"Organ Concertino" - Danielle Dube, organ and the Bel Canto Woodwind Quintet; Knox Presbyterian Church	Ottawa, ON
July 31	Hatzis	"String Quartet No. 2 (The Gathering)" - St. Lawrence String Quartet; Festival of the Sound	Parry Sound, ON
August 29-31	Hatzis	"My Brother's Keeper" - Pilobolus Dance Theatre and the St. Lawrence String Quartet; Santa Fe Stages	Santa Fe, NM
Sept. 18	Hatzis	"String Quartet No. 2 (The Gathering)" - St. Lawrence String Quartet; Libby Gardner Hall, University of Utah	Salt Lake City, UT
Oct. 12	Hatzis	"Concerto for Flute and Chamber Orchestra" - Patrick Gallois, flute; Camerata Orchestra of Athens; Athens Concert Hall	Athens, Greece

LEARNING... continued from page 6

information can be used by adult listeners of all ages and is suitable for schools and universities. We are now seeking funding for a special section for kindergarten to grade 12. It will include an interactive module with games and multiple choice challenges for older children."

CMC wants to include children's needs in the website, because the schools provide little or no musical education and practically no Canadian music history. "European music information centres don't have to worry about this aspect, because they have music education in their public schools," says Bihl.

The process from beginning the website to the upcoming launch has taken three years. "We applied twice to The Department of Canadian Heritage, and got funded on our second try with some lobbying on my part," says Bihl. Since the CMC project was a new adventure, Heritage was at first hesitant, but in the end the new www.musiccentre.ca became part of the department's Canadian Culture Online Program and will be included in its Cultural Portal, soon to be launched.

"Our old website had close to 2000 visitors a day. Who knows what this new site will bring?"
— Elisabeth Bihl

Ms. Bihl will be in Rome in June for the International Association of Music Information Centres conference, where she will present the CMC website. "I have learned so much from this," she says. "The new website is so much larger than the previous one. It's going to take time for all to find everything that it offers. Our old website had already close to 2000 visitors a day. Who knows what this new site will bring?"

Of course, the website is in both English and French, which will enhance its international appeal. Eventually it will be possible to download scores directly from the site, overcoming the big hurdle of getting scores to performers in Canada and abroad.

There is no doubt that the new www.musiccentre.ca is a model website for arts organizations, and it certainly spells a new era for the CMC.

NEW WEBSITE... continued from page 3

developing outreach and educational component where anyone can learn about music by Canadian composers.

As an Associate Composer, what I find impressive about the new website is its flexibility, and the freedom and frequency with which composers can submit and update materials. Because we are now more able to maintain the currency of our CMC representation, we are also now more likely to do so, and to use the site as a relevant reference point (as can scholars, presenters, and any other site visitor). With recent scores and soundfiles up and running, composers can individually direct ensembles to use their bio on the site, and direct those interested in the music to view and listen to the examples placed there. The new

CMC website can become an important promotional tool to generate performances, sales, and interest in Canadian music. As well, because of the plethora of links and search options available, it is much more likely that those visiting the site will discover other Canadian music and include it in their borrowings, rentals, and purchases. It's great to see the CMC taking such positive steps for the organization, and the new, high level of professionalism found therein.

**Official launch date:
June 25, 2003**

Paul Steenhuisen is an Associate Composer of the CMC and was recently appointed Assistant Professor of Composition at the University of Alberta.

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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.