

notations

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Composer/Performer Collaborations Bear Fruit

By David Olds

The history of contemporary music in this country is replete with examples of fruitful composer/performer collaborations. While there is much justifiable concern about the “world premiere syndrome” – where a commissioned work is performed once and never heard again – thank goodness for those dedicated performers who embrace a new work, play it repeatedly and take the time to really make it their own. In this way the music has a chance to grow and the public gets the chance to hear really convincing performances.

As early as 1965 with the founding of the Lyric Arts Trio – soprano Mary Morrison and husband/wife team of Robert Aitken (flute) and Marion Ross (piano) – composers found an effective and virtuosic vehicle for their creative voice in an ensemble with an eagerness to champion their cause, and their art. Over the next eighteen years the trio premiered works by 20 Canadian composers, including Ontarians Milton Barnes, John Beckwith, Norma Beecroft, Walter Buczynski, Gustav Ciamaga, Harry Freedman, Peter Paul Koprowski, Harry Somers, and John Weinzweig. But more important than the premieres themselves, were the repeat performances in concerts throughout Canada, the US and Europe. They were the only Canadian chamber ensemble invited to appear at Expo 70 in Osaka and extensive touring throughout the 1970s took them to London, Paris, Brussels, Stockholm, Frankfurt, Warsaw and other major European centres and to Tokyo at the invitation of Toru Takemitsu. The trio’s final appearance was in 1983 at Roy Thomson Hall as part of New Music Concerts’ celebration of John Weinzweig’s 70th birthday where they performed *Dialogue*, a work which they had premiered in Reykjavik at the ISCM World Music Days a decade earlier.

Established the same year as the Lyric Arts Trio, the internationally renowned Orford String Quartet was another very important champion of Canadian music. Among its repertoire were some 30 Canadian composers (including Ontarians John Beckwith, Samuel Dolin, Harry Freedman, Srul Irving Glick, Alexina Louie, Oskar Morawetz, Marjan Mozetich and R. Murray Schafer), many of which they had commissioned. They enjoyed an especially close relationship with Schafer; premiering two of his string quartets (No. 3 and 5), *Beauty and the Beast* (with Maureen Forrester), and *Theseus* for harp and string quartet (with Judy Loman). They performed the *String Quartet No. 1* over 100 times and won a JUNO award for their recording of the *String Quartet No. 2 “Waves”* (paired with Beckwith’s *Quartet*). The ensemble’s penultimate concert in 1991 was devoted to the five Schafer quartets that existed at that time and which they also recorded for the CMC’s Centrediscs label. The ensemble was perhaps best known for its interpretations of Beethoven’s string quartet cycle, which they recorded twice in its entirety and performed live on a number of occasions. One can’t help but



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.

From the desk of the Regional Director

NOW THAT THE CONCERT SEASON IS COMING TO ITS CLOSE, AND THE SUMMER FESTIVAL SEASON HAS YET TO BEGIN, ONE WOULD EXPECT THAT THIS SUMMER ISSUE OF ONTARIO NOTATIONS WOULD BE MUCH SLIMMER. ALTHOUGH WE MAY HAVE TRIMMED A FEW PAGES, THIS ISSUE IS STILL PACKED FULL OF NEWS, UPDATES, CONCERT LISTINGS AND PLENTY MORE. IN IT, WE LOOK BACK AT THE LIVES AND SAY GOODBYE TO SOME OF OUR COMMUNITY'S MOST VALUED MEMBERS, WHILE ALSO CELEBRATING THE GROWING SUCCESS OF TWO EARLY CAREER COMPOSERS.

We update you to the recent CMC – Ontario news and events, as well as some important national and international developments. And, of course, Ontario Notations wouldn't be complete without interesting articles covering current topics and educational ideas at work in our community.

Here at Chalmers House, CMC–Ontario's CentreVisits program remains very active. Meanwhile, out in the community, our Composer Companions program continues to open up new ears to Canadian music. Province-wide, both the Professional Readings Series and New Music in New Places have brought CMC Associates' music out into the community in exciting and engaging ways for large audiences. Combined, these two projects have brought some 30 works by over 25 Associate Composers to 8 cities in 15 events. You can catch up on all the activity in our Ontario Region Updates.

The Toronto Symphony Orchestra's inaugural New Creations Festival seems to have been a great success. Three new Canadian commissions were premiered alongside re-hearings of the hottest recent compositions from the international arena. Yet, the stellar

soloist lineup was featured exclusively in non-Canadian works. State-side, there seems to be a trend among younger soloists and ensembles to commission and champion the work of living composers. So where are the Canadian performers to champion our contemporary composers? David Olds explores the topic for our cover article.

Meanwhile, Jennifer Waring explores a different type of musical championing with her Composing for a Change project. Here, concert music enthusiasts partner with professional composers to explore the creative process of making new music. No previous musical knowledge is needed, as the composers act as a catalyst and guide to bringing musical ideas into a communicable form. The ultimate goal is to demonstrate how creativity and new creation are essential to a healthy society. Ms. Waring has piloted the project in several situations with noticeable success. Her article will be an interesting insight into what it means to truly compose for a change.

As always, The Ontario Regional Office is here to inform and to serve you. Our doors, phone lines, e-mail boxes and website are open for you. Come and browse through our collection of over 16,000 scores and performing parts by over 640 of Canada's leading composers. Listen and purchase from hundreds of CDs, or just touch base and catch up with the latest new music news. We'd be more than happy see you and hear from you.

Most Sincerely,

Jason van Eyk

Jason van Eyk
Ontario Regional Director

CANADIAN MUSIC CENTRE

SUMMER 2005, VOL. 11, NO. 2

The Canadian Music Centre, Ontario Region, produces Ontario Notations and distributes it to supporters of Canadian music. The opinions expressed herein are not necessarily the opinions of the Canadian Music Centre.

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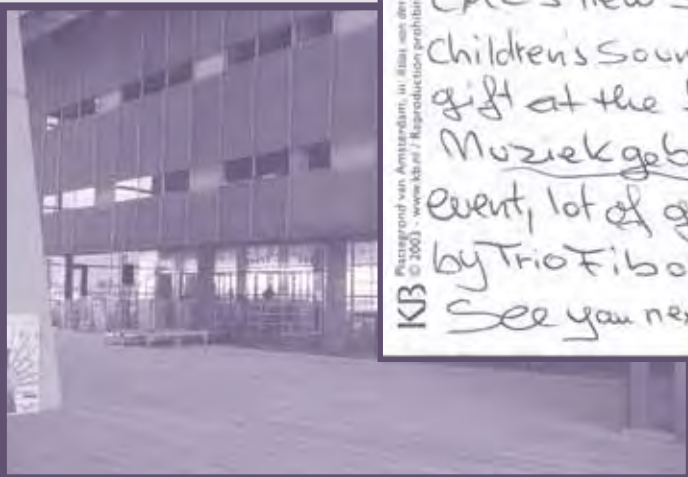
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From the National desk of the
Executive Director





From the desk of the National Librarian

Activity in the National Library has been brisk this Spring. We have had a number of classes in to visit, including master classes from the University of Toronto and the Glenn Gould School. As part of these visits I have produced a catalogue of horn music in the collection of the CMC libraries. A copy may be obtained by emailing or phoning the CMC.

I recently had the opportunity to attend the Music Library Association conference in Vancouver (February 14–20th), which was attended by several hundred music librarians from across North America. The work of CMC Associate Composers was well represented in the proceedings. The CMC website was highlighted at a session entitled *Online Canadian Music Resources* given by Lisa Philpott of the University of Western Ontario. The Jewish Music Roundtable gave a session on contemporary Canadian Jewish music, with a presentation by Moshe Denberg on his own music as well as a discussion given by Apollonia Lang Steele of the University of Calgary about the archival collections of Srul Irving Glick, Moris Surdin and Ben Steinberg at the University of Calgary. The Women in Music Roundtable and the Contemporary Music Roundtable gave a joint session. Here, Janet Danielson presented a session on her new opera *The Marvelous History of Mariken of Nimmegen* and William Bruneau and David Duke presented a session entitled *Creative Politics and High Art: Insights from the Musical Archives of Jean Coulthard, Violet Archer, and Barbara Pentland*. Finally, Michael Conway Baker gave a talk on film music in Canada at the joint session of the Film Music and Musical Theater Roundtables. The CMC National and B.C. Region were well represented with a shared table in the Exhibitor’s Hall. Here, we were able to disseminate a large amount of information, and heard very positive things about the CMC’s website from a number of American colleagues.

With this column I must bid goodbye to the CMC. This will be my last address in *Ontario Notations*, as I am leaving the CMC for a new post as a librarian at York University. While my tenure at the CMC has been short it has been a fantastic experience for me and I hope to be able to continue to support Canadian music in my new position.

Most Sincerely,

Stacy Allison Cassin

Stacy Allison Cassin
CMC National Librarian

2004/2005 ontario regional council

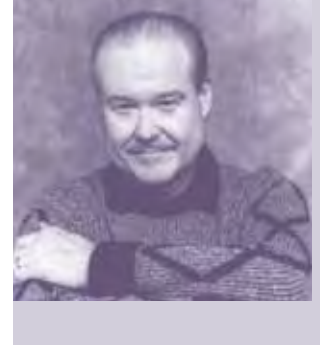
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|---------------------------------|----------------------------------|
| Ulla Colgrass | Geoffrey Moull |
| Helen Goldlist | Juliet Palmer, <i>Vice Chair</i> |
| Jonathan Krehm | Micheline Roi, <i>CLC Rep.</i> |
| Larry Lake, <i>Acting Chair</i> | Wayne Strongman |
| Brent Lee | Victoria Warwick |
| Jim Montgomery | John Weinzwieg OC |
| Gary Mosoff, <i>Treasurer</i> | |

ontario region voting members

(AS OF AUGUST 30, 2004)

- | | |
|---------------------|--------------------------|
| Lydia Adams | Brent Lee |
| Robert Aitken CM | Jennifer Leed |
| Bernard W. Andrews | Erhei Liang |
| Julian Armour | Ottie Lockey |
| Maya Badian | Alexina Louie |
| John Barnum | John G. W. McIntyre |
| David Beach | Elma Miller |
| Rodger Beatty | James Montgomery |
| Jack Behrens | Gary Mosoff |
| Jeremy Bell | Geoffrey Moull |
| Nancy Bell | Kelly-Marie Murphy |
| Roger Bergs | Dina M Namer |
| Mario Bernardi CC | Herb Naylor |
| Don Bolton | Willis Noble |
| Allison Cameron | David Olds |
| Aris Carastathis | Juliet Palmer |
| Lawrence Cherney CM | Ronald Parker |
| Kevin Chocorlan | Clare Mazzoleni Pillar |
| Austin Clarkson | Walter Pitman OC, O. Ont |
| Andy Coffin | Allan Pulker |
| Jim Coles | Christina Petrowska |
| Ulla Colgrass | Quilico |
| Gilles Comeau | Doreen Rao |
| Dorith Cooper | Rennie Regehr |
| Robert Cram | David Robertson |
| Omar Daniel | James Rolfe |
| Michael Doleschell | Shauna Rolston |
| Gwen Ebbett | Patricia Sauerbrei |
| Hughean Ferguson | Patricia Shand |
| Harry Freedman OC | Stephen Sitarski |
| Kelly Galbraith | Claire Speed |
| Mary Gardiner | Russel Stachiw |
| Corey Gemmell | Peter Stoll |
| Helen Goldlist | Kerry Stratton |
| Tony Gomes | Wayne Strongman |
| Susan Haig | Timothy Sullivan |
| Amy Hamilton | Ann Summers |
| Alice Ping Yee Ho | Lise Vaugeois |
| Mary Hookey | Gerald Vreman |
| Elaine Keillor | David Warrack |
| Eileen Keown | Victoria Warwick |
| Keith Kinder | Betty Webster |
| Leslie Kinton | John Weinzwieg OC |
| Jonathan Krehm | Thomas Wiebe |
| Elaine Kruse | Lee Willingham |
| Andrew Kwan | Stan Witkin |
| Larry Lake | David Zafer |

From the desk of the Regional Council



I ASSUMED THE ROLE OF ACTING CHAIR UNDER WHAT COULD HAVE BEEN VERY DIFFICULT CIRCUMSTANCES. WE HAD JUST LOST OUR CHAIR, NORMAN BURGESS, TO A LONG BATTLE WITH CANCER. WHEN COUNCIL MET FOR THE FIRST TIME WITHOUT NORM, IT WAS A TRAUMATIC EXPERIENCE FOR US ALL. I REMAIN ETERNALLY GRATEFUL TO ALL MEMBERS OF COUNCIL WHO HAVE RISEN TO THE CHALLENGE. INDEED, IT IS MY PRIVILEGE TO SERVE WITH THIS WONDERFUL GROUP, FROM WHICH THERE HAVE BEEN MANY SUCCESSES.

In order to remain productive beyond its four meetings per year, Council divides itself into five Committees: Fundraising, Education, Communications, Regional Presence, and Nominating. With every member of Council now serving on a least one, if not two, committees, and with Voting Members getting much more involved in Committee work, we have become strengthened and revitalized. Here I'd like to summarize some of our accomplishments to date.

One result that you can readily see is the newsletter you hold in your hands. Thanks to the work of our Communications Committee, Ontario Notations contains excellent content, and is both attractive and inviting to read. The Communications Committee is also involved in building strategies and plans for reaching our current broad community and bringing information to new, interested groups. Kudos go to Ulla Colgrass, Helen Goldlist, and our Regional Director, Jason van Eyk.

Following Norman Burgess' death, Council felt a need to establish a perpetual memorial in his honour. Upon consultation with his wife Joan and many of Norm's associates, we decided to establish a commissioning fund in his name. Norman was many things, but he was first and foremost a teacher. One thing that he regretted was the paucity of high-quality music for young string players. This fund will help address that need. For the fund to be sustainable, significant endowment capital must be secured. Committee members Micheline Roi, Helen Goldlist and Jonathan Krehm have committed themselves to raising this capital and making this fund a reality. The first major fundraising event is planned for the fall of this year, with a benefit gala, concert and silent auction. The Committee is currently accepting financial donations and goods for the silent auction. This promises to be one of the most fruitful fundraising initiatives undertaken by CMC-Ontario.

Educating the public, and especially young musicians, about Canadian composers and their work is one of the most important activities of the CMC. The Education Committee is composed of Victoria Warwick, Juliet Palmer and Jim Montgomery. In 2004–2005 their initiatives have included producing articles about the CMC and Canadian music for educational publications, developing closer ties with professional educational organizations, investigating educational partnerships with performing groups, and pursuing collaborations

with arts education organizations. The Committee is also planning for CMC presence at two upcoming and important conferences. The Ontario Registered Music Teachers Association will meet in Ottawa in 2006. ORMTA represents some 1,300 private music teachers. And In 2007, a joint meeting of the Canadian Federation of Music Teachers Associations, Royal Conservatory Examinations, and the Music Teachers National Association will take place in Toronto. This conference will bring together thousands of qualified private and collegiate music teachers from throughout North America. The Education Committee intends to see Canadian composers and their work well represented at both these important events.

The Regional Presence Committee has identified numerous opportunities, chief among them being the possibility of establishing greater CMC presence in smaller cities and towns throughout Ontario. The members of the Committee – Wayne Strongman, Victoria Warwick, Brent Lee and Geoffrey Moull – already have strong contacts province-wide and have identified many existing opportunities to easily increase the presence of Canadian music, especially in the northern regions. CMC– Ontario has a growing number of Associates and Voting Members living in smaller cities and towns throughout the province. We need to make sure their needs, and the needs of their communities, are properly served.

As per our by-laws, the Nominations Committee is chaired by the Vice Chair of Council. Hence, Juliet Palmer, aided by input from longstanding Voting Members, has put together a wonderful slate of new and renewing Voting Members and members of Council. This slate was presented to the Ontario Region AGM on May 21st and will be presented to the National AGM in Calgary on June 5th.

These are only a few of the achievements of our Council and the committees hereunder. Given next year's slate of new and returning members, I anticipate that Council will be even more productive.

Warm Regards,

Larry Lake

Larry Lake
Acting Chair – Ontario Regional Council

northern VOICES Choral Festival + Conference

SOUNDSTREAMS
CANADA Lawrence Cherney, Artistic Director

June 3 - 12 | 05 Toronto

Festival Programme:

(Artists and programmes subject to change.)

Opening Gala

8pm | Saturday | June 4

Metropolitan United Church | 56 Queen St East

Performers: Elora Festival Singers, Latvian Radio Choir, Norwegian Soloist's Choir, Pro Coro Canada, Tonu Kaljuste conductor. Featuring world premiere performances of new works by R. Murray Schafer and Sir John Tavener.

Images of Canada:

**Elmer Iseler Singers /
Nathaniel Dett Chorale**

8pm | Friday | June 10

Metropolitan United Church | 56 Queen St East

Featuring Somers' Chura Churum and a world premiere performance of a new work by Melissa Hui and Tomson Highway.

**Norwegian Soloist's
Choir / Pro Coro Canada**

3pm | Sunday | June 5

Metropolitan United Church | 56 Queen St East

**Tafelmusik Chamber
Choir with Frieder
Bernius, guest conductor**

8pm | Saturday | June 11

Metropolitan United Church | 56 Queen St East

Latvian Radio Choir

8pm | Monday | June 6

Metropolitan United Church | 56 Queen St East

Voices of Youth:

Hamrahlid

3pm | Sunday | June 12

St. Paul's Basilica | 83 Power St

Huutajat / Rajaton

8pm | Tuesday | June 7

Metropolitan United Church | 56 Queen St East

Closing Gala

8pm | Sunday | June 12

Metropolitan United Church | 56 Queen St East

Nordic Voices

8pm | Wednesday | June 8

Metropolitan United Church | 56 Queen St East

Performers: Erik Westberg Vocal Ensemble, Danish National Radio Choir, Elmer Iseler Singers, Peter Dijkstra, conductor

**Erik Westberg Vocal
Ensemble / Danish
National Radio Choir**

8pm | Thursday | June 9

Metropolitan United Church | 56 Queen St East

**Northern Voices
Choral Conference**

June 3-5 | 10-12

Trinity College | University of Toronto
6 Hoskin Avenue

Her Excellency the Right Honorable Adrienne Clarkson, Governor General of Canada, opens this conference designed for the choral community - choristers, conductors, and educators.

Northern Voices Festival sponsor:

TD Bank Financial Group

If there is nothing more beautiful than a single human voice, a group of voices opens the doors to heaven.

Take a glimpse into the infinite and explore the choral music of the circumpolar world during Soundstreams Canada's Northern Voices Festival & Conference.

Ticket prices \$20-\$40
available May 2005

Tickets 416.366.7723
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For more Festival and programme information call Soundstreams at 416.504.1282

HEAR THE MUSIC

Where to hear the works of Ontario Associate Composers

05

| DATE | COMPOSER | EVENT INFORMATION | LOCATION |
|--------------------|--------------------|--|----------------------|
| May 27, 2005 | Elma Miller | "Psalm 104" – Ottawa Bach Choir; Lisette Canton (conductor) – Stiftskirche | Stuttgart, GERMANY |
| May 28, 2005 | Mary Gardiner | "Moons of Summer" – soprano, flute, organ – Lillian Sit (soprano); Dawn Ellis (flute) – Willowdale United Church | Toronto, ON |
| May 31, 2005 | Boyd McDonald | "Overture to the Triumph of Love" – Boyd McDonald (piano) – Gustin House Grand Opening Concert, Grace Westminster United Church | Saskatoon, SK |
| June 1, 2005 | Daniel Foley | "L'Amour du mesonge" for voice and string quintet – Talisker Players – Trinity St. Paul's Centre | Toronto, ON |
| June 1, 2005 | Oskar Morawetz | "Overture to a Fairy Tale" – Toronto Symphony Orchestra; Jiri Belohlavek (conductor) – Roy Thomson Hall | Toronto, ON |
| June 4, 2005 | R. Murray Schafer | "The Death of Shalana" (world premiere) – Norwegian Soloists Choir; Pro Coro; Latvian Radio Choir; Elora Festival Singers; Tonu Kaljuste (conductor) – Metropolitan United Church – Northern Voices Festival | Toronto, ON |
| June 5, 2005 | Raymond Luedeke | "In Just-spring" for treble choir and piano (premiere) – The Amabile Youth Singers; John Barron (conductor) – First St. Andrew's United Church | London, ON |
| June 8, 2005 | Carol Ann Weaver | "Awakenings", "Songs From Our Land, 2005" (song cycle), "Shoofly Dance" – Rebecca Campbell (vocals, guitar); Carol Ann Weaver (piano); Mageshen Naidoo (guitar); Lex Futshane (bass); Ayanda Sikade (percussion); Jeff Robinson (tenor saxophone) – Centre for Jazz and Popular Music, University of Kwa-Zulu Natal | Durban, SOUTH AFRICA |
| June 9, 2005 | Rose Bolton | "Elements (III): Self", "Elements (V): Dark Pines Under Water" – Janice Jackson (soprano); Christopher Foley (piano) – Music Gallery | Toronto, ON |
| June 9, 2005 | Wende Bartley | "The Poor Simple Pidgeons Consented" – Janice Jackson (soprano) – Music Gallery | Toronto, ON |
| June 9, 2005 | James Rolfe | "Come Lovely" – Erik Westberg Vocal Ensemble; Erik Westberg (conductor) – Metropolitan United Church – Northern Voices Festival | Toronto, ON |
| June 9, 2005 | Carol Ann Weaver | "Awakenings", "Songs from our Land, 2005", "Shoofly Dance", "Waiting Birth", "Dancing Dancing River", "Learning to Fly", "You'll Carry On", "Calabash Woman", "Beer-Pounding Song", "Acacia Tree" – Rebecca Campbell (vocals, guitar); Carol Ann Weaver (piano); Mageshen Naidoo (guitar); Lex Futshane (bass) – Rivets Jazz Venue | Durban, SOUTH AFRICA |
| June 10, 2005 | Harry Somers | "Chura Churum" for eight soloists and chamber ensemble – Metropolitan United Church – Northern Voices Festival | Toronto, ON |
| June 10 & 11, 2005 | Christos Hatzis | "CONSTANTINOPLE" (US premiere) – The Gryphon Trio: Annalee Patipatanakoon (violin); Roman Borys (cello); Jamie Parker (piano); Patricia O'Callaghan (soprano); Maryem Tollar (alto); Marie-Josée Chartier (director/choreographer) – International Festival of Arts and Ideas | New Haven, CT |
| June 11, 2005 | Abigail Richardson | World Premiere – Tafelmusik Chamber Choir; Frieder Bernius (guest conductor) – Metropolitan United Church – Northern Voices Festival | Toronto, ON |
| June 13, 2005 | Carol Ann Weaver | "Awakenings" – Rebecca Campbell (vocals, guitar); Carol Ann Weaver (piano) – Alliance Francaise | Durban, SOUTH AFRICA |
| June 21, 2005 | Maya Badian | "Orchestral Arch" – TeleRadio Moldova State Orchestra; Gheorghe Mustea (conductor) | Kishinev, MOLDOVA |
| June 21, 2005 | John Oswald | "Pretender" for electronics, turntables and tape – CONTACT contemporary music Ensemble – 519 Church Street Community Centre | Toronto, ON |
| June 21, 2005 | Deirdre Piper | "Personae" for Bb clarinet and two percussion – CONTACT contemporary music Ensemble – 519 Church Street Community Centre | Toronto, ON |
| June 22, 2005 | Carol Ann Weaver | "Piece of a Rock", "Awakenings" – Rebecca Campbell (vocals); Carol Ann Weaver (piano) – Ewha Womans University | Seoul, KOREA |
| June 24, 2005 | Maya Badian | "Concerto Grosso for Timpani, Trumpet and String Orchestra" – Moldova String Orchestra; Oleg Palymski (conductor); Ludmila Amelina (solo timpani) | Kishinev, MOLDOVA |
| June 26, 2005 | Mary Gardiner | "Out of Ivory Palaces, stringed music makes us glad" – String orchestra | Los Angeles, CA |
| June 26, 2005 | Philip McConnell | "Divertimento No. 2 for Strings" – In Praise of Music String Orchestra; Joel Lish (conductor) – Church of the Lighted Window | La Canada, CA |
| June 26, 2005 | Ronald Royer | "Rhapsody for Clarinet and String Orchestra" – Kate Royer (clarinet); In Praise of Music String Orchestra; Joel Lish (conductor) – Church of the Lighted Window | La Canada, CA |
| July 11, 2005 | Christos Hatzis | "Fertility Rites" – Beverly Johnson (marimba) – Zeltzman Marimba Festival, Harper Hall, Music-Drama Center, Lawrence University | Appleton, WI |
| July 24, 2005 | Christos Hatzis | "String Quartet No. 2 (The Gathering)" – St. Lawrence String Quartet: Geoff Nuttal (violin); Barry Shiffman (violin); Lesley Robertson (viola); Christopher Costanza (cello) – Louis C. Jones Center – Cooperstown Chamber Music Festival | Cooperstown, NY |
| August 1, 2005 | Christos Hatzis | "Old Photographs", from CONSTANTINOPLE – Oleg Pokhanovski (violin); Paul Marleyn (cello); Alexander Tselyakov (piano) – Pender Harbour Chamber Music Festival | Pender Harbour, BC |
| August 5, 2005 | Marjan Mozetich | "Love you Forever" – Quartetto Gelato and Robert Munsch (storyteller) – Stratford Summer Music | Stratford, ON |
| September 24, 2005 | Alice Ho | "Capriccio Ballo" – Nancy Dahn (violin); Timothy Steeves (piano); Newfoundland Symphony Sinfonia; Peter Gardner (conductor) | St. John's, NL |

in memo



Alexander Brott

Canada has lost one of its foremost musicians. Internationally-acclaimed conductor, composer, violinist and pedagogue Alexander Brott passed away peacefully on April 1st.

Born in Montreal on March 14, 1915, Dr. Brott became passionately devoted to music at age 7. He later became the head of one of Canada's most accomplished musical families, including cellist/wife Lotte, and two sons: conductor Boris and cellist/conductor Denis.

Alexander Brott's formal musical training led to an L.MUS. from McGill (1932). Further studies at Juilliard led to the completion of a Diploma in Orchestration and Composition (1938), and Performance (1939). Among his honorary awards are Doctor of Music from the Chicago Conservatory College and McGill, and an honorary law degree from Queen's.

As a violinist, Dr. Brott was Concertmaster of the Les Concerts Symphoniques de Montréal and the Orchestre Symphonique de Montréal from 1945 to 1958. He was appointed a member of the Faculty of Music at McGill University in 1939 where, until his retirement in 1980, he was Professor, Conductor-in-Residence and Head of the Orchestral Instruments department.

As a composer, Dr. Brott completed over 100 compositions, many of which have been performed across Europe and North America. A skilful craftsman with a sure mastery of

form, his music is also distinguished by good humor, elegant wit and satire, which may be witnessed in the seven-disc anthology dedicated to his music, produced by Radio-Canada in 1985.

Alexander Brott was the Founder and Music Director of the McGill Chamber Orchestra, which celebrates its 65th anniversary this year. He also initiated the annual commissioning of Canadian composers for this ensemble and was a noted champion of Canadian composers. The Orchestra undertook groundbreaking concert tours as part of cultural exchanges within Canada and toured Canadian repertoire to seventeen countries, including the United States, the Soviet Union, Eastern and Western Europe, South America, and the Far East.

For all this work, and much more, Dr. Brott was well awarded. Among his numerous honours are: the Bronze Medal for Composition at the Olympics in London and Helsinki, a Fellowship of the Royal Society of Arts of London, the Canadian Music Council Medal, Member of the Order of Canada, Chevalier de L'Ordre Nationale de Québec, the Association of Canadian Orchestras Award, and the Queen's Jubilee Medal. He also received a Fellowship from the London Royal Society of Arts and the Sir Arnold Bax Society Gold Medal for "Composer of the Commonwealth".

In March 2005, on the occasion of his 90th birthday, Dr. Brott's memoirs, *My Lives in Music* were published by Mosaic Press. Here, it is interesting to read how determined he was to make Europeans familiar not only with his own work, but also with the work of other Canadian composers, including Claude Champagne, Jean Coulthard, John Weinzweig, Oscar Morawetz, Sir Ernest MacMillan, and many others.

Dr. Brott's funeral service was held on April 4th, in Montreal. Donations in his memory may be made to the McGill Chamber Orchestra and/or the Montreal Chamber Music Festival.



PHOTO CREDIT: ROD MACIVOR, OTTAWA CITIZEN, REPRINTED WITH PERMISSION

Patrick Cardy

Beloved Ottawa composer and Professor Patrick Cardy suddenly and unexpectedly passed away on the morning on March 24th at the age of 51. His loss has shocked the Ottawa concert music community and sent it into a deep mourning. His open-minded, positive and healthy influence on the local and broader Canadian music community will be greatly missed.

Patrick Cardy was born in Toronto, and raised in Kitchener. He held a B.Mus degree from the University of Western Ontario, where he studied with Arsenio Giron and Donald Steven. He also completed M.M.A. and D.Mus. degrees in Composition from McGill University, where he studied with Bengt Hambraeus. From 1977 until his passing he taught in the Music Department, now known as the School for Studies in Art and Culture, at Carleton University, where he was a Full Professor.

Dr. Cardy's music has been characterized as displaying colourful, evocative sonorities, a strong sense of dramatic gesture, elegant lyricism, and an accessible directness of expression. These traits have captivated listeners in over 50 commissioned works, which have been performed and broadcast across Canada and around the world by some of Canada's foremost performers, such as Angela Hewitt, James Campbell and Robert Cram, and leading ensembles such as the CBC Vancouver

oriam

Orchestra, National Arts Centre Orchestra, and the St. Lawrence String Quartet.

Dr. Cardy's numerous awards included three CAPAC Fellowships, the 1976 Canadian Federation of University Women Creative Arts Award, three finalist selections in the CBC Radio Competition for Young Composers, a selected work in the 1980 Gaudeamus International Music Week, a 1992 JUNO Award nomination and a special shortlist commendation by the jury of the 2003 Masterprize. Recordings of his works are available on CBC Records, of which the recording of *Éclat* by organist David MacDonald was named Best Classical Recording at the 1999 East Coast Music Awards. As well, a recording of six of his chamber works was released on the CanSona Arts Media label in August 2000.

In addition to his work as a composer and Professor, Dr. Cardy was an active adjudicator and broadcaster. He was also the past president of Ottawa's Espace Musique, served as Treasurer of the Canadian University Music Society, and was President of the Canadian League of Composers. In 1996, he served as new music advisor to the National Arts Centre Orchestra for its "A Tonal Departure" new music festival, and also consulted on the NAC's current New Music Program.

A devout Catholic, Cardy was given a Requiem Mass at St. Patrick's Church in Fallowfield on March 29th. Here, the same musicians who played in a recent concert Portrait honouring him, given as part of an All-Canadian mini-festival presented by the Ottawa Chamber Music Society, performed his nonet *Hope*. Associate Composer Deirdre Piper, also a colleague from Carleton University, played organ for the service. The Cardy family has requested memorial donations be made to the Heart and Stroke Foundation.



Robert Evans

Composer, poet and photographer
Robert Evans passed away peacefully on March 10th.

Evans was a highly respected composer and conductor within the choral music community. He composed in an accessible yet challenging style for a wide range of performers – children, amateurs, sacred and secular communities and his fellow professionals – including the Toronto Mendelssohn Choir, the Amadeus Choir, the Toronto Children's Chorus, and King's College Choir, Cambridge.

Robert Evans had a considerable number of commissions, performances and broadcasts to his credit, and his works appear on five different choral CD anthologies. His works include three Cantatas, *WhaleSongDancing*, *For the Children*, and *Bridges*, which was performed by the Toronto Mendelssohn Youth Choir & Orchestra, in 1993, 1996 and 2000. Evans' works rounded off the century with large comments on the state of the world: his *WhaleSongDancing* features five cantos on the plight and beauty of the largest of mammals, and his *For the Children* draws on several poems written by children of the Terezin concentration camp.

Robert Evans had several awards to his credit, including the 1998 Association of Choral Conductors' Outstanding Choral Composition Award and a 1st place award for

the Amadeus Choir Christmas Carol competition. In 2000, Evans was further honoured by becoming one of 60 composers from across Canada supported by the Music Canada Millennium Project. More recently, he was invited to write for the National Prayer Book Societies' 450th international celebration of Cranmer's Prayer Book of 1549.

Evans also had a great interest in advancing the arts in his community. In 1996, he mounted the four-concert, three-day exhibition festival *In Your Own Backyard* with 22 visual, spoken word and musical artists exhibiting, performing, and celebrating the arts with the community. In 2003, Evans mounted *Passage* at the Wellington County Museum and Archives, a multimedia exhibition of photographs and haiku, as well as launching a new CD of his *Cantata 4 "Carved By The Sea"* with the Tactus Vocal Ensemble. *Passage* was launched with a handmade leather bound book of photographs and poetry accompanied by *Cantata 4* on CD.

In 2004, Evans was awarded the top prize in the biennial *Outside the Bachs* choral music competition. He and four American composers were selected as finalists from a very competitive field of 126 international entries. Evans took the prize for his work's serene harmonies and resonant choral timbres.

Up to his passing, Evans enjoyed new commissions and broadcasts, as well as producing his award winning photography and poetry. In his honour, the family requests donations to The Elora Festival, to which Evans so passionately contributed for so many years.

composing
for a

change

BY JENNIFER WARING



IT IS SOME TIME AGO NOW THAT I HAD A NIGGLING NOTION WHICH LED TO A PROJECT FIRST CALLED "MUSIC BY THE MASSES" AND LATER "COMPOSING FOR A CHANGE." THE EXPERIENCE OF THE PROJECT, THROUGH SEVERAL RUNS AND ABOUT SEVENTY-TWO PARTICIPANTS, VIEWED NOW FROM A DISTANCE OF A FEW YEARS, HAS LED ME TO A NEW VIEW OF THE DYNAMIC OF CREATIVITY. I OFFER THIS VIEW IN ONTARIO NOTATIONS AS CMC-ONTARIO AND I DEVELOP A PARTNERSHIP FOR RUNNING FUTURE PROJECTS IN ONTARIO.

"Composing for a Change" is an invitation to adult audience members, and particularly those with no previous musical training, to compose music. The premise underlying this concept is that people who love music have an understanding, albeit largely unconscious, of the structures, language and logic of music. By uncovering this understanding, people with no previous formal instruction – in fact most will not even be able to read music — are helped to engage in the creative musical process. Participants are led in this process by a professional composer whose guidance allows them to circumvent the technicalities of music and deal directly with aesthetic issues.

The project was first mounted by the Toronto Symphony Orchestra in 1997 where it was developed in a pilot run, examined, redesigned and finally launched. The second host was the Kitchener-Waterloo Symphony in 2000. Most recently "Composing for a Change" was presented by Music Toronto in 2002–03. All the events were highly successful – and different. The soundness of the concept and skills of the composer guides accounted largely for the success, while the differing natures of the presenting organizations and the communities in which they operated created interesting and mostly unpredictable variations.

There is something audacious about the concept (a word, by the way, which the Toronto Symphony kept counseling me against using with their audience.) But it was just this audacity, I think, that was responsible for the onslaught of media interest at that first running. It began the day after the first announcement appeared inserted in a symphony programme when Canadian Press called the TSO for more information, and when a senior producer of CBC's Marketplace called wanting to film it. By the time it was over there had been three radio interviews (one with Classical 96 and two on CBC's Fresh Air), articles in the Globe & Mail and the Toronto Star, and two national CBC television documentaries, on Midday and Marketplace. The attraction probably had something to do with the idea of ordinary people cracking the mysteries of music composition, something perhaps with these same "mysteries" themselves, and possibly the less laudable and currently rampant idea that anyone can turn their hand to whatever strikes their fancy (something "Composing for a Change" is emphatically not about.)

What attracted the participants themselves, at least most of them, was curiosity. Even though they had signed up they still didn't really believe the claim made in the publicity materials – that they too would be able to create music – but they were willing to risk failure for the opportunity. And the opportunity is a compelling one. There is no artistic process so mysterious or misunderstood as that operating in music. And yet there is no art

that speaks so directly to our inner being, no other art form that produces such a sustained mental and emotional engagement in the experience of that art.

The prime goal, then, was to demystify the compositional process in music through providing the opportunity to actually compose a piece. The second goal was to foster an understanding and appreciation of contemporary music. Contact with a living, practising composer offered the opportunity for dialogue. The thrill of seeing their own ideas shaped into musical works would produce converts to the idea that new creation in music is imperative. If anything, this second goal was the one I was most interested in and the result that I was most sure would flow from the participants' experience.

The project spanned six weeks and went through three phases. In the first phase, participants met with their composer guide, were introduced to some basic concepts and met the trio of musicians they would be writing for. They were led through exercises designed to allay fears about the project. For the next few weeks, phase two, they each met individually with the composer to hammer out a three minute work. Then for the final phase they met again as a group, the musicians read, workshopped and recorded their pieces and some time later they were all presented with a recording of their work. An additional element was added to the Music Toronto version of the project, where the professional composers created their own three minute pieces for the Gryphon Trio. These were performed at one of the Gryphon's Music Toronto concerts.

Viewing results in relation to the original goals and expectations, there were a few surprises. The first, which pertains mainly to the Toronto Symphony project, was the unexpected participation of people who were essentially amateur composers. Anticipating the interest of people for whom the project was not designed – full-time university music students, professional musicians and composers – we explicitly excluded them. But the existence of reasonably skilled amateurs was overlooked. The presence of musical knowledge, outside the composer's, in the introductory sessions made other participants feel inadequate. We tried to mitigate the negative effects of the situation through the three phases of the project, and in the end felt it didn't compromise participants' experience, but it did confirm the need to be sensitive to the vulnerability of the adults who undertake this project, and therefore the need to bar amateur composers.

What about the prime goals of demystifying the compositional process through creating music, and opening up people to contemporary music? It certainly gave participants a deeper understanding of the creative process. They frequently commented on having greater appreciation for the sheer hard work involved in creating music. Many reported that this opportunity to create music was one of the most important experiences of their lives. They found it thrilling to work with a professional composer (the relationship can be intense for the participant because the composer is the enabler, the person with the keys to a mystery) and to work with professional musicians.



THE THRILL OF SEEING THEIR OWN IDEAS SHAPED INTO MUSICAL WORKS WOULD PRODUCE CONVERTS TO THE IDEA THAT NEW CREATION IN MUSIC IS IMPERATIVE.

But unaccountable to me at that time was the fact that the participants rarely claimed to have got a greater appreciation for contemporary music. Questionnaire responses to questions like, "Did this project help you to understand/be more open to contemporary music?" all rated lower than the question, "Did this project help you think creatively/experience composition?" The latter is hard to rate low because it is undeniably what they did. But I was perplexed that they didn't make a stronger connection between their experience and contemporary music – that the contact with the composer and the fact that they had felt some of that imperative to create, even if it had been aided by external motivation and structure and outside technical expertise, seemed for them to have little to do with contemporary music. I should say that these questions didn't rate a zero – they were just consistently lower.

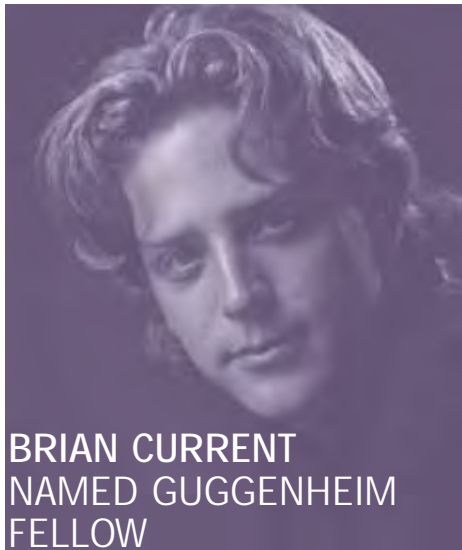
After three resoundingly successful projects and some reflection, my feeling about the absence of this connection is that it was overwhelmed by the creative experience – a very personal creative experience. The participant/composer relationship was about the participant and his or her creative process – it did not at that time transfer from the immediate and particular to the general.

The act of creation is intense and obliterates the wider view, at least at the time. Whether or not "Composing for a Change" participants become conscious of the ramifications of their experience, their experience was proof. Not proof that everyone can compose music (in the questionnaires almost all exclaimed at how difficult it was and made it clear that they didn't consider themselves composers.) Rather it is proof that creating is a thirst. I cannot help but believe, in spite of the unexpected answers to the questionnaire, that I got the evidence that I hadn't realized I needed – that the creative act is the point.

Jennifer Waring is Artistic Director of Continuum. Additionally, Ms. Waring will be in residence with the Gaudeamus Foundation in Amsterdam for one year starting in November 2005. While in Amsterdam she will also represent the Canadian Music Centre's presence at the new Muziekgebouw aan 't IJ.

Composers who have participated in the "Composing for a Change" project are: Gary Kulesha and Martin Van de Ven (TSO pilot project), James Tenney, Omar Daniel, Alexander Rapoport, Martin Van de Ven, Nick Gotham, David Mott (TSO project), Glenn Buhr, Peter Hatch, Cameron McKittrick (KWS project), Alexander Rapoport, Brian Current and Juliet Palmer (Music Toronto project.)

Milestones & Congratulations



BRIAN CURRENT NAMED GUGGENHEIM FELLOW

CMC-Ontario Associate Brian Current has been awarded a 2005 Guggenheim Fellowship, a prestigious honour among distinguished artists and scholars from the United States and Canada. Dr. Current was chosen as one of the 186 successful candidates to receive a \$35,000 USD fellowship, and is the only Canadian composer to be recognized out of a competitive field of more than 3,000 applicants. This fellowship is the latest in a string of international prizes for the 32-year old composer, including the 2003 Barlow Prize, top marks at the 2001 International Rostrum of Composers and Grand Prize in the 2001 CBC National Radio Competition for Young Composers.

Brian Current intends to use the fellowship to compose a new work. Presently, he is finishing his Barlow Prize commission, *Symphonies in Slanted Time*, for both the Indianapolis Symphony and the American Composers Orchestra, to be premiered at Carnegie Hall. The Canadian Music Centre extends its heartfelt congratulations to Dr. Current!



GUSTAV CIAMAGA AT 75

This past April 10th saw the celebration of electroacoustic pioneer Gustav Ciamaga, for both his 75th birthday and his outstanding contribution to Canadian electroacoustic music. Gustav Ciamaga, born in London, Ontario, studied at the University of Western Ontario, and later studied composition with John Beckwith at the University of Toronto. His composition studies led him further to Brandeis University, where he studied under Arthur Berger, Harold Shapero and Irving Fine. In 1962, he founded the Brandeis Electronic Music Studio. Ciamaga joined the University of Toronto's Faculty of Music in 1963 and became director of their Electronic Music Studio shortly thereafter. It is here that Ciamaga has had a great influence on the history and present of Canadian music, teaching electronic music composition to numerous generations of Canadian composers. He was Dean of the Faculty of Music from 1977–84 and was also acting principal of the Royal Conservatory of Music in 1983–4. Gustav Ciamaga retired from teaching in 1994 as Professor Emeritus.

Although Ciamaga has written a number of non-electronic works, most of his compositions, starting in the latter half of the 1960s and in the 1970s, employ electronic tape. The April 10th celebration concert, held in Walter Hall at the University of Toronto's Faculty of Music, was comprised of recent works that used a contemporary version of his "tape-splicing" compositional style. Among the works presented were *Spadina Minilogues*, *Possible Spaces* no. 6,7,9 and 10, and *Paradigm Lost*, representing a body of work stretching from audio clips of the human voice and Inuit throat-singing, to variations on Brahms piano Intermezzi. The CMC thanks Gustav Ciamaga for his continued contributions to developing Canadian electroacoustic music composition and wishes him a very happy 75th birthday, with many more to come!

ISTVAN ANHALT & CENTREDISCS WIN 2005 JUNO AWARD

The Canadian Music Centre is proud to announce that *The Tents of Abraham* by Canadian composer Istvan Anhalt – recorded on the CMC's award-winning record label Centrediscs – has received a 2005 Juno Award in the category of Best Classical Composition. The work, based on the biblical story of Abraham and his two sons, is described by Anhalt as "a dream of peace between Judaism and Islam." *The Tents of Abraham* was commissioned and performed by the Kingston Symphony to celebrate its 50th anniversary, and was selected by the composer for inclusion in the Canadian Composer Portrait Series. This Juno Award represents the pinnacle in a long line of successes for the Centrediscs label this year, including an East Coast Music Award and Canada Music Week Indie Award for *The Great Square of Pegasus*, and a Western Canadian Music Award for *Canadian Composer Portraits: Robert Turner*.



International Activities



DUO CONCERTANTE IN CHINA

Canada's dynamic Duo Concertante will make its first visit to China this summer, debuting with a tour that will take them from Beijing to Shanghai, Nanjing to Guangzhou, as well as other smaller cities. The tour, presented by the Performance Department of the Huihang Business and Advertising Company Limited, will take place in conjunction with master classes and workshops at a number of colleges and universities. One of the concerts will be filmed by Chinese television for a feature documentary, and the Duo's 2004 recording *Wild Honey* will be broadcast on Chinese radio.

While the members of Duo Concertante have performed individually in Europe and together throughout Canada and the United States, this trip will mark the group's first performance together outside North America. The program will be the same for each concert, and will feature a performance of *Dance Me to Your Beauty With a Burning Violin*, a virtuosic work written for the Duo by Kelly-Marie Murphy and commissioned by the CBC. The tour will serve as an opportunity to allow Asian audiences to enjoy this vibrant Canadian twosome, as well as to promote Canadian music throughout the participating venues.



CMC/MUZIEKGEBOUW AMSTERDAM CELEBRATE MUSICAL FRIENDSHIP

May 6th saw the launch of an exciting new collaboration between the Canadian Music Centre and the Amsterdam Muziekgebouw, a long-awaited new concert hall for contemporary music. Containing two performance art spaces, the Muziekgebouw is slated to be one of the major hubs for new music in the Netherlands. The Canadian Music Centre is both honoured and extremely pleased to be the only non-Dutch music organization invited to participate and establish an international presence in this great project. The opening of the CMC space was celebrated with a private pre-launch concert and ribbon-cutting ceremony for the Governor General of Canada and invited guests. The concert, billed as A Musical Friendship Celebration, featured the Trio Fibonacci performing Canadian works by Isabelle Panneton and Laurie Radford, as well as a work by Dutch Composer Samuel Vriezen.

As a token of gratitude for this exciting invitation, the CMC has offered a sound sculpture to be displayed in the Muziekgebouw, the creation of which was led by CMC Associates André Ristic and Michael Oesterle with a team of Canadian artists. Entitled *Alien Voices*, the sound sculpture is an interactive exploration of sound and visual media, and will be on permanent display as part of the Muziekgebouw's indoor sound sculpture garden.

The Muziekgebouw officially opens in June 2005 to coincide with the Holland Festival. For more information please visit www.muziekgebouw.nl.



MAYA BADIAN IN MOLDOVA

Dr. Maya Badian has been invited to participate in a number of events at the Days of New Music International Festival in Kishinev, an event sponsored by The Union of Composers and Musicologists of the Republic of Moldova. Here, she will deliver a series of lectures on the topic of Canadian composers and their music, and will also offer copies of her publication, "66 Canadian Composers from Sea to Sea," to the Union and the Music University. On June 21st, her newly composed *Orchestral Arch* will enjoy its world premiere

Performance with the TeleRadio Moldova State Orchestra under the direction of Maestro Gheorghe Mustea. Dr. Badian will have the opportunity to work closely with the orchestra in preparation for this event. Another concert on June 24th with the Moldova String Orchestra, conducted by Oleg Palymski, will feature her *Concerto Grosso for Timpani, Obligato Trumpet and String Orchestra*. In addition, Dr. Badian has been appointed as Adjudicator for the Festival's Young Composers Competition. The Days of New Music International Festival takes place June 21st- June 28th, 2005.

THIS IS EXEMPLIFIED ON THE CD "CANADIAN PREMIERES" ON ANALEKTA, FEATURING WORKS BY KELLY-MARIE MURPHY, CHAN KA NIN, CHRISTOS HATZIS AND GARY KULESHA. THE DISC WON THE JUNO AWARD FOR BEST CLASSICAL RECORDING (SOLO OR CHAMBER ENSEMBLE) LAST YEAR AND I TRUST THAT THIS WILL INSPIRE BOTH THE ENSEMBLE AND THE LABEL TO RECORD MORE CONTEMPORARY WORKS IN THE FUTURE.

think that this gave credence to the Orford's performance of modern works, causing them to be taken seriously by a much broader audience than might otherwise have heard them.

Skipping ahead to the present day, there are a number of ensembles that have taken up the cause of the contemporary composer. Two groups that spring immediately to mind are the Gryphon Trio and Quatuor Molinari. By the time the latter came on the scene (1997) Schafer's oeuvre had expanded to six quartets. By 1999 the group had tackled the first six and commissioned a seventh (with obbligato soprano). Since that time Schafer has written an eighth quartet for the Molinaris. They have recorded all 8 for the ATMA label and performed the cycle in Toronto for New Music Concerts in 2003.

While Quatuor Molinari concentrates on the modern works, the Gryphon Trio – like the Orford Quartet – is well respected for interpretations of the "standard" repertoire and its recordings of Mendelssohn, Dvorak and Beethoven have been very well received. The Gryphons are also one of the most active commissioning ensembles on the scene today and show a remarkable commitment to the works that are written for them. This is exemplified on the CD "Canadian Premieres" on Analekta, featuring works by Kelly-Marie Murphy, Chan Ka Nin, Christos Hatzis and Gary Kulesha. The disc won the JUNO award for Best Classical Recording (Solo or Chamber Ensemble) last year and I trust that this will inspire both the ensemble and the label to record more contemporary works in the future.

Another respected Canadian ensemble with contemporary releases on a predominantly classical label is the St. Lawrence String Quartet, the group which preceded the Gryphon Trio as ensemble in residence at Music Toronto. Following the success of its Schumann and Tchaikovsky discs on EMI the St. Lawrence released "Yiddishbuk", a disc of music by the Argentinean/American composer Osvaldo Golijov which, much to the surprise of EMI I'm sure, was very well received and garnered a Grammy nomination. No doubt as a result of this they were "allowed" another contemporary recording and earlier this year saw the release of "Awakening", featuring the String Quartets No. 1 and 2 by Christos Hatzis. I predict awards for this recording as well...

Of course it is not just chamber ensembles that champion the music of our composers, with soloists and large ensembles providing important parts of the equation. In the latter category I would mention Esprit Orchestra and the Hannaford Street Silver Band

(HSSB). The former was founded in 1983 at a time when the creation of Canadian orchestral music had virtually come to a halt. Radio orchestras were disappearing and the established symphony orchestras were firmly entrenching themselves in the music of the 19th century. Esprit was founded with the intention of not only commissioning new works, but establishing a "Canadian Repertoire" by performing the works over and over again, having them broadcast and recording them whenever possible. The result has been an impressive discography thanks to CBC Records with five compact disc titles appearing since 1991. The HSSB also has an impressive record of commissioning Canadian works, many of which can be found on its five CBC recordings and three on the Opening Day label. Undaunted by the traditional nature of the Brass Band of which it is a fine representation, this ensemble seems to seek out unusual juxtapositions: works with violin (by Henry Kucharzyk, featuring Marie Bérard), percussion (Omar Daniel, with Beverley Johnston), French horn (Roger Bergs, with James Somerville), and accordion (Gary Kulesha, with Joseph Macerollo) to name just a few.

Speaking of the accordion, this provides a segue to the soloists category. In many cases commissions have come about as a result of lack of existing repertoire for a particular instrument. Accordionist Joseph Petric is an artist who has been responsible for a wealth of new material for his instrument, as exemplified by his Centrediscs "Orbiting Garden" and the soon to be released "Euphonia – solo works by women composers". Another artist who has commissioned and championed an inordinate amount of repertoire is percussionist Beverley Johnston. I urge you to check out her Centrediscs releases "Impact" and "Alternating Currents", CBC recordings "Persuasion" (also including Joseph Macerollo) and "Regarding Starlight" (with David Mott) and her recent independent release "Garden of Delights".

Of course this is just the tip of the iceberg. Notable names that are missing from this short list include violist Rivka Golani, flutist Robert Cram, cellists Shauna Rolston and Amanda Forsyth, pianists Eve Egoyan, Christina Petrowska Quilico and Louise Bessette to mention just a few, the ensembles Duo Concertante, Amici, the Penderecki String Quartet and a host of others. They all have discs which, like all the CDs referred to above, are available from the CMC Distribution Service via www.musiccentre.ca. I urge you to visit.

David Olds is the General Manager of New Music Concerts and the editor of DISCOVERIES, the CD review section of WholeNote magazine.



NEW MUSIC IN NEW PLACES ACROSS THE PROVINCE

The 2004-2005 New Music in New Places festival is now almost complete. And what a success it has been!

On February 15th, Elma Miller presented a century of Canadian music at Burlington's historic Ireland House, drawing the largest audience the museum has ever witnessed. This concert was a perfect complement to Heritage Week, and fell beautifully on the 40th anniversary celebration of the Canadian flag. Invited musicians performed works by Leo Smith, Gena

Branscombe, Alexis Contant, Rodolphe Mathieu, Calixa Lavallée, John Weinzwieg, and an Elma Miller world premiere, to a truly appreciative crowd.

Over at the Agnes Etherington Art Gallery in Kingston, Kristi Allik's LEARK Ensemble presented its Electronic Zen Garden. On March 5th, a capacity audience was absorbed by this tranquility-inducing visual music environment. The LEARK Ensemble was so impressed with the overall response to their New Music in New Places project that they hope to take it to other venues across Canada.

New Music in New Places will wrap up on May 24th with Esprit Orchestra's Composer Snapshots event, at the De Leon White Gallery in Toronto. Alex Pauk will lead members of the orchestra in profiles of some of Toronto's hottest early career composers, including Rose Bolton, Brian Current, Chris Paul Harman and Micheline Roi.

New Music in New Places is a nation-wide CMC initiative designed to showcase the work of Canadian composers in new places, and for new audiences, within the many communities where they live and work. New Music in New Places is made possible through the support of the SOCAN Foundation and the Department of Canadian Heritage through the Canada Music Fund. All events are generously sponsored by Bowdens Media Monitoring Limited, Canada NewsWire Ltd. and The Communications Group Inc.

TORONTO EMERGING COMPOSER AWARD PROJECT COMES TO LIFE

2003-2004 Toronto Emerging Composer Award winner Andrew Staniland presented the final results of his Award project in Toronto on April 15th. The world premiere appeared on a concert programme including Gilles Tremblay's *Chants Covergents*, plus a live diffusion of Rose Bolton's upcoming CD release of *Elements*, the result of her own 2001-2002 Award project. The concert was recorded by CBC Radio Two's "Two New Hours" for future broadcast.

Staniland's *Tampobata* for singing pianist and electronics certainly displayed the "artistic excellence matched by innovation, experimentation and willingness to take risks" required of the award-winning composer. It also followed in the path of success experienced by past award winners, including Rose Bolton, Daria Dbrochna Kwiatkowska – who presented her puppet opera *Shuttle Dreams* in 2003 – and 2000-2001 winner Victoria Maidanik, whose *Dolci Tormenti* for chamber choir and spatialized instruments was premiered in Kiev in 2002.

The Toronto Emerging Composer Award celebrated its 5th anniversary in 2003-2004 with Roger D. Moore as its generous interim prize donor and with funds from the Michelle Tanenbaum Fund of the Toronto Community Foundation. Unfortunately, CMC-Ontario was unable to secure funds to continue the award into its 6th year. The Ontario Regional Office is currently searching for a permanent donor to commit to building the success of emerging composers' voices through this vital award.



HERITAGE SECRETARY VISITS CHALMERS HOUSE

On March 31st the CMC received a special VIP visit from the Parliamentary Secretary to the Department Canadian Heritage and MP for Parkdale – High Park, Sarmite D. Bulte. The very enthusiastic Ms. Bulte was escorted on a complete tour of Chalmers House by a CMC entourage including Executive Director Elisabeth Bihl, CMC-Ontario Acting Chair Larry Lake, and CMC-Ontario Vice-Chair Juliet Palmer. Throughout the tour Ms. Bulte was very inquisitive and showed deep interest in the CMC and all it does on behalf of Canadian composers.

After the tour, Ms. Bulte was treated to a concert of music by John Weinzwieg and Mary Gardiner, as performed by talented young musicians and arranged by the Alliance of Canadian New Music Projects. She also had the opportunity to meet and greet several generations of Canadian composers at a light reception, where she mentioned how moved she was by her visit to the CMC, an experience matched only by one she had at the National Ballet School. When invited to become a champion for Canadian composers and their work, Ms. Bulte did not hesitate to accept. Such a role brings her into the same circle as colleague John Godfrey, Federal Minister of State for Infrastructure and Communities, who has also voiced his championship of the CMC and its work.

The CMC was extremely pleased to have Sarmite D. Bulte visit with us at Chalmers House and certainly welcome her back to visit any time.



READINGS SERIES CLOSES IN NATION'S CAPITAL

CMC-Ontario closed its 2004–2005 Professional Readings Series in Ottawa on March 22nd, with percussion concerti by Associates Maya Badian and Christien Ledroit. The session was open to an intimate and appreciative audience assembled at St. Andrews Church, with Ottawa's Thirteen Strings and invited guest percussion soloists conducted by Winston Webber.



PHOTO CREDIT: AARON MCKENZIE FRASER

CENTREVISITS ABOUND

CMC-Ontario's CentreVisits program, which allows music educators and their students to participate in a guided tour and workshop at the CMC Ettore Mazzoleni National Library, has seen a lot of activity in the last few months. Among the latest participants was the Executive team of the ORMTA Provincial Council, whose visit has been reported in the current issue of NOTES magazine. Judy Home, ORMTA President, said how impressed her group was with all that is being done at the CMC. Hopefully this meeting of minds will help develop a positive relationship between ORMTA and the CMC. A masterclass of French horn students from the University of Toronto, and a group of teachers from the Simcoe area who are planning their summer music camp programming, also participated in CentreVisits this past month. Finally, in April, Joel Katz brought his vocal students from the Royal Conservatory of Music into Chalmers House for a special session exploring Canadian vocal repertoire. CentreVisits are a great opportunity for teachers and students to engage with Canadian work and to make them both aware of what great resources are available at the Canadian Music Centre. We hope all our new CentreVisits guests will come back to visit us at Chalmers House again soon. For information on booking your own CentreVisit, please contact the Ontario Regional Office.

Dr. Badian offered her *Concerto Grosso for Timpani, Obligato Trumpet and Thirteen Strings*, featuring timpani soloist Jonathan Wade. This reading helped prepare the work for an upcoming premiere at the "New Music Days" International Festival in Kishinev, Republic of Moldova. Mr. Ledroit presented his tabla concerto, *Trade Winds*, with soloist Shawn Mativetsky. Thirteen Strings showed great interest in this work and Mr. Mativetsky's deft handling of it, enough to consider it for programming in a future concert season. CMC-Ontario is pleased to see success for these works as a result of the Professional Readings Series!

The CMC's Professional Readings Series brings new Canadian music to communities throughout Ontario by introducing living composers and their work in "behind the scenes" performance workshops. In 2004–2005, CMC-Ontario completed six reading sessions, featuring 14 works by 10 composers across five cities for very appreciative audiences. The readings will continue in 2005–2006, focusing on larger works of up to 35 musicians. Please be sure to check the CMC website for further details.

CMC-Ontario is pleased to continue the Professional Readings Series with the support of the Ontario Trillium Foundation (OTF). The Ontario Trillium Foundation, an agency of the Ministry of Culture, receives annually \$100 million of government funding generated through Ontario's charity casino initiative.

RECORD ATTENDANCE FOR TSO NEW CREATIONS FESTIVAL

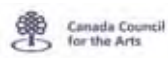
Over 9,000 patrons attended the Toronto Symphony Orchestra's inaugural New Creations Festival – a record Toronto crowd for a repertoire of 20th and 21st century music. Created by TSO Music Director Peter Oundjian, the Festival brought the artistry of the TSO and guest soloists together with the work of composers Gary Kulesha, Raymond Luedeke, Jacques Hétu, R. Murray Schafer, Kelly-Marie Murphy, and others. Invited on stage prior to their pieces being performed, the composers offered historical context and amusing anecdotes for the audiences' eager ears.

As a complement to the concerts, CMC-Ontario treated TSO Maestro Club members to Composer Companion presentations before every concert, as led by CMC Associates Harry Freedman, Rose Bolton, Brian Current and Blago Simeonov.

The second annual New Creations Festival takes place March 30 – April 5, 2006 and rumour has it that a third year is already in the works. For more info, visit www.tso.ca.

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The SOCAN Foundation



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