

# Canadian League of Composers

## CLC Council 2008-2009

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Ramona Luengen

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Vacant

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James Rolfe, President

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## BULLETIN 2009

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## CLC Professional Development Workshops - March 2009

This March the Canadian League of Composers (CLC) rolls out a new workshop initiative - "Cultivating Your Career" - with a March 7th workshop in Toronto, and follows with 2 presentations of the workshop - "Composing for the Voice" - March 8th in Victoria and March 15th in Vancouver.

The CLC further builds upon a successful inaugural series of

professional development workshops in 2008 - "Grant Writing for the Composer" (Vancouver, Winnipeg, Toronto) and "L'écriture pour la voix" (Montréal). Thanks to the continuing support of our members, funders and community, the CLC will continue to provide excellent professional development workshop programming for composers at all stages of their careers,

throughout and across Canada in this and upcoming years.



CLC Annual General Meeting – June 2008  
(photo credit: John S. Gray)

### Cultivating Your Career

A workshop for composers at all stages of their careers

This workshop is a new initiative designed and presented by The Canadian League of Composers. In the Presenters Panel (1000AM-1200PM), some of Toronto's most active presenters, with national and international connections in diverse contemporary musical media, will discuss their visions, what they're looking for, how composers can put

their music forward, and challenges and opportunities in the changing contemporary music scene. Lunch (1200PM-1:00PM) is included. The Composers Panel (1:00PM-3:00PM) features four freelance composers with many years' diverse experience discussing how they survive financially and artistically, as well as challenges and opportunities in the

changing workplace. From 3:30PM to 5:00PM, Victor Davies leads a workshop on seeking private funding. Participants will have ample opportunities to ask questions, share their experiences, network, and make connections to the community.

Panelists:

Presenters • **Jennifer Waring** (Continuum), **Lawrence Cherney** (Soundstreams), and **Darren Copeland** (New Adventures in Sound Art); moderated by **Jonathan Bunce** (The Music Gallery)

Composers • **Victor Davies**, **Michael Colgrass**, **Micheline Roi**, and **James Rolfe**; moderated by **Jason Van Eyk** (Canadian Music Centre, Ontario Region)

When • 1000AM – 500PM, Saturday, March 7, 2009

Where • The Music Gallery, 197 John Street, Toronto, Ontario

Fee • CLC members: \$40 regular, \$20 students; Non-members: \$80 regular, \$40 students (includes a one-year membership in CLC for qualified Canadian applicants)

Lunch and coffee are included!

Don't miss this first-of-its-kind opportunity!

Register in advance by email or telephone at: [info@clc-lcc.ca](mailto:info@clc-lcc.ca) • 416-964-1364 or toll free: 1-877-964-1364

tina Battle (CA) and Martin Arnold (CA) treated the mutual invasion of the human and natural worlds as represented by clips from old movies intercut with highly processed images of birds and bats in flight; Vera Frenkel (CA) and Rick Sacks (CA) created a poignant view of the loss of connection with water in Toronto's urban environment; Daichi Saito (CA) and Malcolm Goldstein (CA) mused on trees in Parc Mont Royal in Montreal; and Guy Maddin (CA) and Richard Ayres (NL) presented the story of an aging gangster's paranoid delusions (a work which won an X-rating when performed at the Huddersfield Contemporary Music Festival just days after the premiere.)

A more comprehensive description of SHIFT (including the Canadian and Dutch authors panels with moderators Lewis DeSoto and Eleanor Wachtel and late night film and video screenings) is not possible in the space allotted; neither is another rant on the lack of support for Canadian artists abroad (the Canada Council was in fact very responsive; Foreign Affairs—a different and shameful story), nor a second level analysis of the fact that Canadians are so ecstatic and grateful to be presented in a place like Amsterdam and a venue like the Muziekgebouw. But SHIFT did present 38 Canadian musicians, composers, filmmakers, video artists and authors in Amsterdam, of whom 30 were present.

The reciprocal SHIFT festival in Toronto, with more of a Dutch slant, takes place from February

25 – March 3, and April 2, with the Ives Ensemble also touring Canada. Their cross-country dates are: Montreal New Music Festival (Feb 25), University of Ottawa (Feb 26), SHIFT Toronto (Feb 28), NUMUS in Kitchener (March 1), Emerging composers' workshop SHIFT Toronto (March 3), and Vancouver New Music Society (March 5). For details visit SHIFT's website at [www.shift-festival.ca](http://www.shift-festival.ca).



### Top Honours for Canadian Composers

The CLC is proud to congratulate composer **Michael Oesterle**, who has received the **2008 Canada Council for the Arts' Victor Martyn Lynch-Staunton Award**. The annual awards, worth \$15,000 each, recognize outstanding mid-career artists in the seven disciplines funded by the Canada Council. This is the first time since the Award's inception in 2005 that the music recipient has been a composer of art music. Congratulations Michael!



Michael Oesterle  
(Photo credit: Christine Unger)

Analia Llugdar wins 2008 Jules Léger Prize for New Chamber Music. The Canadian League of Composers extends its

congratulations to **Analia Llugdar**, winner of the **2008 Jules Léger Prize for New Chamber Music**, for her work *Que sommes nous*. Congratulations go also to **Simon Martin** and to **Michael Oesterle**, who received special mentions in the competition.



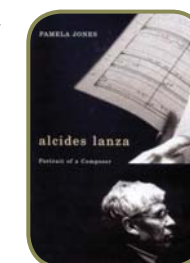
Analia Llugdar

The Canadian League of Composers extends its congratulations to **Nicolas Gilbert**, winner of the **2008 Opus Award "Compositeur de l'année"** (prix accompagné d'une bourse de 10 000 \$ du Conseil des arts et des lettres du Québec) and **"Création de l'année"** - Circuits parallèles, Société de musique contemporaine du Québec, La ReCréation du monde, 24 avril 2008. Congratulations go also to **Geof Holbrook**, **Estelle Lemire**, and **Laurie Radford**, who were finalists for this year's Prix Opus 'Création de l'année'.



Nicolas Gilbert  
(Photo credit: Geneviève Cloutier)

In addition, congratulations to **Pamela Jones** who won "Livre de l'année" - *alcides lanza - Portrait of a composer* (McGill-Queen's University Press).



Pamela Jones  
Book on alcides lanza

## Report on SHIFT in Amsterdam at the spectacular Muziekgebouw aan 't IJ

"Vast Canada meets Nederland in art -- In multi-coloured SHIFT Festival comes great diversity from the combined offerings of two countries," was the banner in the *Volkskrant* after two nights of SHIFT concerts and screenings. This festival of Canadian and Dutch music, film, and literature, so many years in the planning, was finally actually happening. Conceived by Jennifer Waring while in Amsterdam on a Metcalf Foundation-funded research residency with *Gaudeamus* (now *Muziek Centrum Nederland*), SHIFT's aim was to create collaboration and exchange between Canada and the Netherlands. And—let's not be coy—it was also an unprecedented chance to provide new commissions and exposure for Canadian composers, filmmakers, video artists, authors and performers in one of the most important centres for new music, and on the stage of one of the most impressive new concert halls in the world.

Opening night at the Muziekgebouw aan 't IJ featured the famed **ASKO|Schönberg Ensemble** and Canadian soprano Barbara Hannigan, with Etienne Siebens conducting. An Amsterdam resident for some years now, Ms. Hannigan is also a former member of **Continuum**. She dazzled as soloist in *Lettura di Dante* by Claude Vivier and *Sidenote: howard report*, page 30, a new work by Dutch composer Corrie van Binsbergen. The new Canadian works, by James

Rolfe and Michael Oesterle (both commissioned through the Canada Council for the Arts), were for the 16-member ensemble. Oesterle's *Coueurs du bois* is an ardent suite of movements that embodies ideas of adoption—of musical forms, history, nation—that surfaced as the composer prepared for his Canadian citizenship exams. In *Ask You Dance Me* (the title is a play on the ensemble's name and the works material) Rolfe used his familiar technique of straining one existing melody through another, creating a work that is often jagged and schizophrenic.

On the second night, Montreal-based **Quatuor Bozzini** performed string quartets by Canadian composers Michael Oesterle and Martin Arnold, and Dutch composers Martijn Voorvelt, Hanna Kulenty and Richard Ayres (part of the programme is to be repeated in Toronto.) Of the Bozzini performance *Volkskrant* critic Bela Luttmmer wrote, "The string quartet by Martin Arnold excelled in superlatives of soft dynamics with many ways of playing with wooden bows on metal strings. In the opinion of Muziekgebouw Artistic Coordinator Jarko Aikens, Martin Arnold was the discovery of the festival; Aikens vowed to have Dutch quartets performing this work within the year.

On the third night, **Continuum** and **The Ives Ensemble** combined for a concert broadcast live on VPRO Radio. Host Wim Laman played

*Continuum* recordings before the start of the concert and, as audience members took their seats, conducted live interviews from the back of the hall of composers and *Continuum* Artistic Director Jennifer Waring. The musicians—six from *Continuum* and, for this concert, seven from *Ives*—performed unperformed in new works by Linda Bouchard (Canada Council commission) and Guus Jansen (funding from Fonds voor de Podium Kunsten+). The groups also performed separately: the *Ives Ensemble* performed a première by Gyula Csapo, and *Continuum* performed a new work by Mayke Nas; *Continuum* also performed the Jules Léger prize-winning *raW* by James Rolfe.

The festival's final evening performance was **Notes on Composing: 5 collaborations in film and music**. The result of a programming collaboration between *Continuum Contemporary Music* and *The Images Festival*, *Notes on Composing* featured world premieres of five short films with live music performed by *Continuum* and violinist/composer Malcolm Goldstein. Most of the collaborating artists had never met or worked together—as *Images Festival* Artistic Director Pablo de Ocampo wrote, "these collaborations represent something of a leap in faith, or a dare on the part of all the parties involved."

Works presented diverse themes: Clive Holden (CA) and Oscar van Dillen (NL) dealt with the sea, juxtaposing Pacific Ocean and the North Sea on a split screen; Chris-

## COMPOSING FOR THE VOICE

A workshop with Christopher Butterfield, composer, & Benjamin Butterfield, tenor

The workshop, presented by the Canadian League of Composers, is designed for composers who want to enhance their knowledge of composing for the voice, and will be of benefit to students and composers (both emerging and established) who are interested in composing for the voice in any context – chamber, opera, choral, song-cycles, multi-disciplinary work etc.

Librettists, arrangers, and singers intrigued by the creative process of composing may also be interested in registering for the workshop. Participants will have an opportunity to gain insight into the specific challenges of vocal writing, through discussion and recorded examples. Benjamin and Christopher will address aspects such as range and register, text-setting, timbral nuances and extended techniques as

well as issues around text-setting, notation and other issues that arise in composing for the voice.

- Gain techniques and insight into the art of vocal writing
- How to work with text – lyrics, libretto, poetry or prose



Benjamin Butterfield

**Vancouver Workshop** • Sunday March 15th, 2009 from 1:00-4:00pm • Western Front Society • 303 East 8th Avenue, Vancouver BC 3800

**Victoria Workshop** • Sunday March 8th, 2009 from 1:00-4:00pm • U of Victoria, School of Music, MacLaurin Building rmB016 • Finnerty Road (Ring Road), Victoria BC

Workshop fee: \$20 for CLC members, FREE for CLC student members; Non-members' workshop fee: \$60 regular, \$20 students (includes a FREE one-year introductory membership in CLC; offer for Canadian composers only)

Experience this first-ever opportunity! Register in advance by email or phone at: [info@clc-lcc.ca](mailto:info@clc-lcc.ca) • 416-964-1364 or toll free: 1-877-964-1364

### Preparing for a career in composition?

If you are studying to be a composer, a student membership in the Canadian League of Composers will help get your career up and running. The CLC provides indispensable information about the business side of your career—commissioning contracts, grand rights, and SOCAN fees; it lobbies both government and non-government organizations on your behalf; it maintains a schedule of commissioning fees which is recognized by funding agencies across the country. In addition, the CLC holds professional development workshops on various aspects of composing (see the announcements in this issue of the Bulletin). These workshops are a good way to pick up new skills and to network with other composers. The League works with the ISCM and other initiatives to give Canadian composers high-profile international exposure, and honours the work of those who promote Canadian music here at home through its annual "Friends of Canadian Music" award.

The CLC also provides an opportunity for you to make your own voice heard, as all members are invited to attend its Annual General Meetings held in different cities each year across the country. Each province has a delegate to whom you can address your concerns.

Student membership in the League costs only \$20.00 a year, and extends to two years beyond the completion of your formal studies. Invest in your career with a Canadian League of Composers Student Membership!



## 2008 ISCM World Music Days and General Assembly, Vilnius, Lithuania (October 24-November 8)

The ISCM Canadian Section took part in the performances and meetings at the *World Music Days* in Vilnius, Lithuania (October 24-November 8, 2008). Two Canadian works were performed: the electroacoustic work *Nasal Beat* by Frank Koustrup, and *Ssa-reng, ui...*, by So Jeong Ahn, for saxophone, percussion, soprano, kayageum and live electronics. Ms. Ahn was in attendance, and the ISCM Canadian Section is pleased to have been able to assist with funding her travel and expenses. Since the focus of the *World Music Days* is the guest composers, it is important for our Canadian artists to be present and meet the many other composers, presenters, and performers that travel to the festival each year. It is hoped that by making these contacts and distributing their music, we are able to further the international activity of each guest composer.

Another important contribution of the ISCM Canadian Section at the *World Music Days* is the distribution of recordings of work by our selected composers. The procedure for selection and performance at the *World Music Days* is as follows: the Canadian Section has a jury that selects the maximum of six works that all national sections are entitled to present for consideration to the host country jury. The host country has an international jury select

works from the national sections, with a requirement of selecting one from each section. Most often, due to the high quality of work being composed in Canada, the Canadian Section has two or three selected for performance at the *World Music Days* festival. However, this means that for various reasons that are the responsibility of the host festival (their festival theme, instrumentation, duration, venue, national section representation, etc.), three or four works from the Canadian Section's official submission remain unperformed. To ameliorate this, each year over the past five years we have produced a compact disc containing all six of the Canadian Section selected works. These CDs are distributed at the *World Music Days* and throughout the year to ensembles and other interested listeners. This enables us to promote all of the selected works and to document their selection, with the intention of making these works more widely available.

In 2008, three of the selected works involved visual media. In our opinion, it attests to the ingenuity of Canadian composers that the full range of media is being used. So in order to properly disseminate these works, the Canadian Section produced 500 copies of a promotional CD/DVD set. These were distributed to national sections, ensembles, presenters, press, IAMIC members (*International Association*

of Music Information Centres), and guests of the *World Music Days* festival.

ISCM Canadian Section President and first delegate Paul Steenhuisen represented the Section at the week-long General Assembly meetings during the festival. The General Assembly meetings with all ISCM countries in attendance take place once a year, and are integral to the planning and development of ISCM activities for the international organization. They are also the venues in which countries share ideas, network, promote the music of their national section, and decide on locations and details of upcoming *World Music Days* festivals. Also taking place during this week were meetings of the editorial board for the *World New Music Magazine*, published by the ISCM. Steenhuisen is a member of the editorial board.

Overall, the representation of the Canadian Section at the 2008 *World Music Days*, through the performed works, promotional CD/DVD, and the attendance of the composer and Section President Paul Steenhuisen strengthened the reputation of Canadian music on the world stage. By maintaining a strong and consistent presence within the *World Music Days* festival, and by presenting high quality Canadian composition, the Canadian Section has secured a very good reputation within the international organization.



So Jeong Ahn  
(Photo credit: Minsu Kim)

## Works included on the 2008 CD/DVD

### Rose Bolton

*Breakdown of System (and Malfunction in 7 Different Ways)* (2004)

For baritone saxophone in E flat, percussion, violin, piano or bass clarinet in B-flat, percussion, violin, piano

### Omar Daniel

*The Flaying of Marsyas* (2001-2002)  
For violin and suspended musician with live electronics

### Aaron Gervais

*Culture No. 3* (2006)  
Flute (et piccolo), clarinette en si bémol, cor en fa, trombone, piano, percussion, violon, alto, violoncello, contrebasse, instruments de percussion: cloches de danse indienne, 2 triangles, 2 cymbales suspendues, caisse claire, caxixi brésilien, tambour de basque

### Frank Koustrup

*Nasal Beat* (2007)  
Electroacoustic

### Michael Matthews

*The Language of Water* (2006)  
22 solo strings

### Bob Pritchard

*Strength* (2006)  
For alto saxophone, sound files, video, and Max/MSP

### Jean Routhier

*IN[ JEX* (2006)  
An interactive sound installation within a shipping container

## Selection of works for World Music Days 2009

In June 2008, the Canadian Section held a jury to select six works for its submission to the jury of the *2009 World Music Days* in Sweden. The Swedish festival will take place in three regions of the country, and the precise planning of the artistic direction requested very specific instrumentations and durations of works from the National Sections.

### The 2008 Canadian Section Jury consisted of:

Monique Jean (Montreal)  
Janet Danielson (Vancouver)  
Abigail Richardson (Toronto)

ISCM Canadian Section president Paul Steenhuisen was the non-voting Chair of the jury.

The Canadian Section jury selected six works and submitted them to the Swedish artistic team.

## The six works selected to represent Canada for 2009 are:

### Martin Bédard

*Excavations* (2008)  
Electroacoustic

### Éric Champagne

*Il était beau comme Rimbaud* (2005)  
For symphony orchestra

### Gordon Fitzell

*Violence* (2001)  
For flute/piccolo, clarinet/bass clarinet, piano, percussion, violin, cello

### Jordan Nobles

*Still Life* (2006)  
For choir (SSAATTBB)

### Jeffrey Ryan

*Poison Wind* (2001)  
For harp and percussion

### Patrick Saint-Denis

*Dynamique du souvenir* (2008)  
For video projection and ensemble: Fl (picc-alt-bass), Cl (Bcl-CBcl), Bsn, Pf, 2 Perc, 4 Vn, Va, Vc, Db