



# CLC Bulletin: Winter 2006 - 2007

## IN MEMORIAM - JOHN WEINZWEIG (1913-2006)

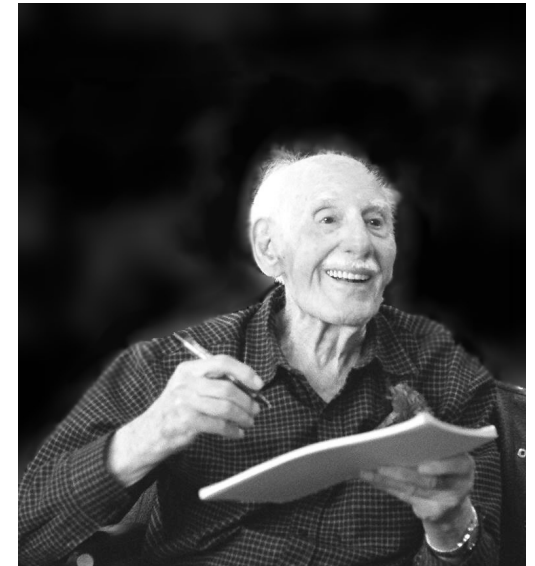
It is with sadness and respect that we collectively ponder the passing of John Weinzweig, a composer so integral to the Canadian League of Composers. A founding member of the organization, its first president, and often proclaimed the Dean of Canadian Composers, those who met him simply knew him as John. First and foremost as a composer, he made strong contributions to the history of Canadian Music by writing works that reside in our national repertoire, and which helped forge the path to new music in Canada that the CLC membership continues, each person in her or his own way. John Weinzweig brought us new styles and new ways of thinking about composition, and realized them in many important works, while simultaneously sharing them with the vast lineage of students who worked with him. John's works are part of the repertoire of Canadian music, and it is our responsibility to maintain them as our musical heritage, while most importantly working for the current moment, as he would expect of us. In addition, it behooves us all to explore his catalogue of works (for the first time, or again), and savour the quality and interest in his music. From the powerful orchestral work "Dummiyah", to any of the "Divertimenti", there is a wealth of exploration, musicality, expression, and hybridization in the music. "Private Collection" remains worthy of inclusion in any soprano's repertoire.

Although I concentrate on his output as a composer, we are well aware that it was also his perseverance and devotion to upgrading the status of Composers in Canada that was an important part of his presence and lineage. John Weinzweig relentlessly sought the respect and attention that Canadian music and composers deserve for our contribution to the culture, and both demanded and commanded the aforementioned attention when he spoke on the subject. This was not a temporary side-project in his career, it was a focus from the beginning, and one which never waned in intensity or integrity over the many years he worked to develop an autonomous Canadian music, cultural inclusion and recognition, a living wage, and the rights of composers. We can still hear the echoes of his booming voice, passionately and validly demanding increased performance and broadcast of the the great Canadian works we have written and will write. His intensity was matched by his charisma, his anecdotes and colourful delivery were still able to summon a respectful smile from his opposition. As evinced on his Composer Portrait recording, and even more so in person, his storytelling skills and firsthand memories of important events in Canadian Music history were much treasured. As we continue the important work commenced by John and his colleagues, his influence resonates, within the organization, and the many individuals he affected throughout his lengthy and storied career.

With a heightened sense of immediacy, we say thank you John, and we need more like you.

Sincerely,

Paul Steenhuisen  
President, Canadian League of Composers



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## CANADIAN LEAGUE OF COMPOSERS PRESIDENT'S ANNUAL REPORT 2005-2006

The 55th Annual General Meeting of the Canadian League of Composers is being presented today, June 4th, 2006, in the Board Room of the Canadian Music Centre, Toronto, ON. This is the second year in a row that we have held our AGM in Toronto and, while we endeavour to move this event around the country, we felt it best to meet again here in order to connect with the SoundaXis Music Festival. Running from June 1st-11th, the multidisciplinary SoundaXis Festival, held at various venues, featured performances by a wide variety of new-music ensembles including a number of premieres and performances of music written by CLC members. The festival was inspired by composer and architect, Iannis Xenakis, and focused on connecting music and architecture through concerts, sound installations, exhibits, symposia and panels. CLC executive member, Jim Harley, a recognized Xenakis expert, organized a panel for the festival under the topic of "Exploring New Places for New Music." This panel was sponsored by the CLC with funding provided by Heritage Canada's Creator's Assistance Fund which is administered by the SOCAN Foundation. This fund has been an incredibly valuable resource for service organizations like the CLC, as it has enabled us to connect more directly with other organizations and events. A summary of the panel will appear in the next CLC Bulletin.

Before getting into the nuts and bolts of this report, I would like to begin by mentioning that this is the final President's Report that I will be presenting. Having served on the executive since 1993 and President

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since 1998, it is certainly time to be passing on the reins to someone else. Indeed, I likely would have stepped down last year, but with so many new executive members elected in 2005, it seemed best to stay on to provide a level of continuity. Happily, I can report that the current executive is blessed with some keenly motivated individuals (as will be obvious later in my report). The CLC is in great hands. I have gotten to know many wonderful composers and arts administrators through my service on the CLC executive and for a service organization driven by volunteers, we really do accomplish more than can be expected. This is probably a good spot to acknowledge the dedicated service over the years of our part-time Administrative Assistant, Mitchell Kitz, who resigned this past April. Mitchell began working for the CLC in 1992 but he has found himself increasingly busy writing musicals and music for television and the time seemed right to devote more of his energies to these pursuits. Mitchell's expertise and wit will be missed and we wish him well for the future.

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### CLC Council 2005-2006

#### BRITISH COLUMBIA

Janet Danielson  
Ramona Luengen

#### ALBERTA

Paul Steenhuisen, President

#### SASKATCHEWAN/MANITOBA

Jim Hiscott

#### ONTARIO

John Burge, Past President

James Harley, Treasurer

Micheline Roi, Vice-Président

James Rolfe

#### QUÉBEC

Jérôme Blais

Eric Morin

André Ristic

#### ATLANTIC

Clark Ross

President emeritus: John Weinzwieg

As always, I begin this Report with our mission statement and a list of our Executive Council members. The Executive Council of the Canadian League of Composers strives to represent the best interests of composers in Canada. As appropriate, we address these concerns to government, arts councils, broadcasters, performers, performing rights societies and the Canadian Music Centre. We collect and disseminate information of interest to composers and inform them of matters that effect their lives as artists in Canada. It is important to remember that the work we do is volunteer work and in this respect I am continually grateful to everyone who has given their time, knowledge and advice freely on behalf of the CLC during the past year. In particular, what we have accomplished this year is due largely to the dedication of our elected Council members who, moving from East to West, are: Clark Ross for the Atlantic provinces; Éric Morin, Jérôme Blais and André Ristic from Quebec; John Burge (President), Jim Harley (Treasurer), Micheline Roi (Vice-President) and James Rolfe from Ontario; Jim Hiscott from Saskatchewan/Manitoba; Paul Steenhuisen (Secretary) from Alberta; and finally, Janet Danielson and Ramona Luengen from British Columbia. Since April 1st, the executive has been very well-served by our temporary Administrative Assistant, Neil Gardiner. Neil also works in a part-time capacity for the Canadian Music Centre (in whose building the CLC Office is located) thus providing for the effective use of Neil's time to the great benefit of the CLC. Finally, I would note that President Emeritus, John Weinzweig, the founding President of the CLC, will not be with us this afternoon. It is only in recent years that John's health has curtailed his advisory activities

with the League's executive and I, for one, miss getting his typewritten notes. At the age of 93, we extend John our thanks for his service over the past 55 years.

The CLC received funds this year from many sources: The annual dues paid by members; the SOCAN Foundation operating grant of \$10,000 continues to be an annual source of support; Canada Council funding to administer the Canadian Section of the International Society of Contemporary Music; charitable contributions from our members.

This past year, the CLC executive met in Toronto on the weekend of September 24th, 2005. Because the current executive was just elected in May, it was good to have a face-to-face meeting so that we could all become acquainted. This meeting was very productive and established a strong level of commitment that carried over into email discussions and a number of conference calls that were arranged to discuss specific matters throughout the year. Below are described some of the important items and activities that came out of our deliberations.

#### **Legal Internship**

You may recall from last year's report that last summer Karen Dawson, a second-year University of Toronto law student, worked for us as a legal intern. Funding for this initiative was provided by the University of Toronto Summer Legal Intern Fellowship program for charitable organizations.

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### **The End of an Era: John Burge Steps Down**

John Burge, who became President of the CLC Executive Council in 1998, is leaving in order to take on new responsibilities as Dean of the School of Music at Queen's University. John has accomplished a great deal in his years as President: new commissioning rates, a stable financial situation for the organization, stronger ties with SOCAN and the Canada Council, passionate advocacy on behalf of Canadian composers, ongoing dialogue with the CBC just for starters. He ran meetings with consummate skill, keeping things on track and productive while maintaining an unflinchingly cheerful tone. As Mitchell Kitz put it, "He dealt with the many issues that came up clearly and constructively and built a great network of relationships for the CLC." Behind the scenes were hundreds of letters and phone calls, dozens of grant applications, and many weekends away from home. All the while, John kept up a formidable schedule of composing to which his recent award from the Canadian Association of Choral Conductors attests: his Angel Voices was judged the Outstanding New Choral Composition for 2006.

Karen's activities were overseen by Paul Spurgeon, Vice-President and Legal Counsel for SOCAN. Karen was able to attend our September meeting where she presented revised documents on Grand Rights and a sample Composition Commissioning Contract. Copies of both these documents can be found on our website. Karen also worked on a number of other items, such as preliminary work and research with SOCAN on the Orchestras Canada sidebar agreement for licensing concerts which expires in 2007. She also investigated having the CLC qualify to represent classical composers under the Status of the Artists legislation. Additionally, she attended the Canadian Coalition of Copyright meetings on behalf of the CLC. Elisabeth Bihl, Executive Director of the Canadian Music Centre, felt that we were very well represented and greatly appreciated Karen's advice and advocacy on behalf of our membership. Karen fulfilled the terms of her contract splendidly and the executive certainly felt afterwards that the CLC would be well-served to have access to legal advice and representation on an ongoing basis.

#### **Canada Council**

The CLC is in contact with Russell Kelley, Head of the Music Section and Music Officer, Shannon Peet. The Canada Council's funding of our infrastructure review is described below under the heading, "Arts Organization Consultant."

Recently, it has come to our attention that on June 20th, 2006, the Canada Council will announce the inauguration of the John Hobday Awards in Arts Management. These two \$10,000 awards are named after the recently retired Director of the Canada Council and former Executive Director of the Bronfman Family Foundation which has funded the \$1 million endowment

for the awards. After the CLC and CMC have spent so much time and energy over the years trying to establish a Canada Council Award structure for composition similar to their Literary Awards and Visual and Media Arts Awards (there is currently only one composition prize for chamber music in comparison to the 14 literary prizes), I personally find it unimaginable that two prizes would be created in Arts Management and have written the Canada Council stating this.

#### **Canadian Arts Coalition**

One of the most interesting developments over the past year has been the formation of a Canadian Arts Coalition which consists of a broad spectrum of arts service organizations (League of Canadian Poets, Orchestras Canada, Opera Canada, Playwriters' Guild, Canadian Museum Association, Canadian Dance Assembly). This group was created primarily to lobby the federal political parties to double the Canada Council's funding in time for their 50th anniversary in 2007. James Rolfe and I have been overseeing this file and we have reported on the group's activities in the past. James also attended a one-day session in Ottawa on behalf of the CLC when the coalition's platform was announced. Prior to the last election, the Liberal party had agreed to an increase of 150 million dollars over the next three years but this wasn't passed into law and became an election promise. While the current Conservative government did not honour this funding commitment, they did agree to a \$50 million increase which the Canadian Arts Coalition views as a positive step, to be built upon in the future.

#### **American Federation of Musicians - Canadian Office**

This has been a quiet year for the AF of M and the CLC.

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### **Paul Steenhuisen, New President of the CLC**

Vancouver-born Paul Steenhuisen is a professor of music at the University of Alberta in Edmonton and current President of the Canadian Section of the ISCM. He is a distinguished composer whose works, including many prizewinning compositions, have been commissioned or performed both internationally by performers of such stature as Irvine Arditti and the Hilliard Ensemble, and nationally by the Esprit Orchestra and the SMCQ. He has poured immense energy into the cause of Canadian Composers already, serving on the League Executive Council in connection with both the ISCM and the CBC. We look forward to great things for the CLC under Paul's leadership.

### **Orchestras Canada**

Last summer, Orchestras Canada appointed Katherine Carleton as Executive Director. Katherine had been holding this position on an interim basis after Dan Donaldson had stepped down to become General Manager of the Kitchener-Waterloo Orchestra. Katherine comes to this position with a wealth of experience and she has already brought stability and vision to the organization. OC is currently reconfiguring its membership basis (directing more of their energies towards professional and semi-professional orchestras as opposed to community and youth orchestras) and has streamlined operations by such measures as replacing their quarterly “Forum” magazine with an online bulletin. It also appears that there will be less emphasis in the future on holding national conferences.

I did meet in December with Katherine Carleton and Elisabeth Bihl (CMC Executive Director) to discuss a number of issues of mutual concern including the establishment of a non-monetary award that could be given annually to a Canadian orchestra for imaginative programming of Canadian music.

### **Association of Canadian Choral Conductors**

The CLC remains in contact with the the ACCC. Because of our involvement with their 2004 conference in Winnipeg, we decided not to participate in any formal way with their 2006 Podium Conference recently held in Victoria. I note that Ramona Luengen, CLC representative for BC and a member of the ACCC, did attend the conference.

### **SOCAN - Copyright Board of Canada**

The CLC has a very good relationship with the SOCAN administration and, as mentioned above, the SOCAN Foundation provides important financial support to the CLC. Classical composers are represented on the SOCAN board by CLC members Victor Davies and Paul Cram both of whom were recently elected for a three-year term on the SOCAN Board. I note that Victor Davies also serves on the Foundation Board. We should begin working with SOCAN on concert music licensing tariffs that will need to be presented to the Copyright Board of Canada over the next year.

### **The Canadian Broadcasting Corporation/Radio Canada**

The CBC and SRC file has occupied much of our time and involved all of our executive over the past year. It is my opinion that this year has produced more negatives than positives. In strong roles of leadership, Paul Steenhuisen and Micheline Roi have worked very hard to hold the CBC more accountable for broadcasting and promoting Canadian music. Paul in particular has shown his resourcefulness and concern in the way that he has repeatedly questioned CBC management why the “Two New Hours” listserv was shut down; he even set-up his own listserv to continue to provide a forum for electronic discussion of the kind that took place before [morenewhours-owner@yahoogroups.com](mailto:morenewhours-owner@yahoogroups.com). Paul and Micheline attended a meeting in December with Mark Steinmitz, Head of English Radio Music at the time, and a summary of this meeting can be found on our website.

There is still no indication that the CBC Young Composers’ Competition

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### **Mitchell Kitz resigns**

Mitchell Kitz, CLC Administrator since the early 1990s, has resigned in order to devote himself to theatre and TV projects such as Treehouse TV’s “Four Square”. He was much appreciated for his dry wit and his ability to put a complicated motion into clear and concise English. He was of great assistance to the League executive over his many years of service. His multifarious duties included taking minutes at Executive meetings, a generally—but not always—thankless and routine task. In Mitchell’s own words:

“The weirdest CLC weekend was when Rodney Sharman was president. In the morning, a bat flew into our meeting. Linda Smith was the only one not too stunned/shocked and closed the door, which knocked out the bat. Michael J. Baker then tossed it out the front door - the only time I believe someone ever got kicked out of a CLC meeting! Later, at the same meeting, we heard yelling outside and saw a man pointing his gun up at the boardroom window. It turns out he was a policeman trying to arrest a suspect and not someone trying to ‘fast-track’ his CLC membership application.” Mitchell continues, “I do wish to thank the CLC, the many council members and all of the members and other members of the music community whom it was privilege to assist over the years. Good luck to the new president, executive and Neil.”

We wish Mitchell continuing success in his creative projects; we are most grateful for all he did on behalf of Canadian composers.

will be revived but I can report that after many years of preparation, the CBC has set-up a website devoted to their Commissioning Program. This is a positive development and I would encourage you to check out the site <http://www.cbc.ca/radiocommissions/catalogue.html>.

### **The Canadian Music Centre**

The CMC is one of the most important National organizations for our membership. Most visibly, the CLC works with the CMC in presenting the “Friend of Canadian Music Prize,” which in 2005 was awarded to Joseph Petric for his strong commitment to Canadian music. The award presentation was made yesterday, June 3rd, at the reception following the SoundaXis panel in the Royal Ontario Museum.

Ottie met with the CLC Executive two days ago (Friday afternoon, June 2nd, 2006), to establish a framework for soliciting the views of our membership and of our major stakeholders on improving effectiveness of the CLC.

### **International Society of Contemporary Music**

CLC executive member, Paul Steenhuisen, is the Canadian ISCM Representative and continues to provide strong leadership in this position. Paul serves on the Editorial Board of the World New Music Magazine which the ISCM publishes out of Cologne. Former CLC executive member and past-President of the CMC, Keith Hamel, serves on the International Board of the ISCM as Vice-President. Canadian composers are fortunate to have such individuals in prominent positions on the ISCM.

There hasn't been an ISCM World Music Days scheduled since the last CLC AGM and as a result, there was no report from Paul (the 2005 World Music Days took place in Zagreb, Croatia in April, 2005, prior to the 2005 CLC AGM, and the upcoming 2006 World Music Days will occur

in Stuttgart, Germany this July). However, there has certainly been activity within the ISCM Canadian Section. The selected works from the 2005-06 concert season were compiled on a promotional CD, and throughout the year, these CDs were distributed to new music ensembles and, by request, to individuals. As well, following up on the ISCM's interest in increasing concert activity outside of the annual World Music Days festival via the ISCM ensemble (at this time the Swiss group “Ensemble Antipodes”), the ISCM Canadian Section responded to a call for scores by sending selected works from previous years that fit within the instrumentation of Antipodes. Another ISCM activity outside of the World Music Days was the first ISCM residency at the Visby International Centre for Composers filled by Canadian composer Patrick Saint-Denis in September, 2005. This was facilitated by the ISCM Canadian Section who applied for the residency to the international organization, and endorsed Patrick Saint-Denis' interest in the residency.

Preparation for the 2006 World Music Days in Stuttgart, Germany, consists of manufacturing this year's promotional CD which includes music composed by Denis Dion, Hope Lee, Nicole Lizée, Randolph Peters, John Rea and Ben Wilson. The vagaries of the International selection jury have resurfaced and none of the Canadian proposed works were accepted for performance. Canada was not alone in being slighted in such a way. I should point out that three Canadian compositions have been performed at each of the past three World Music Days so we hope that 2006 is an exception to a great track record. The 2006 International jury did select a work by Canadian composer, Jef Chippewa, for performance in Germany.

International deadline for the call for scores for the 2007 ISCM festival was May 31, 2006, which meant selecting six works via the current method of gathering pieces from other juried competitions. One of the challenges currently faced is that since the CBC Young Composers Competitions is in a state of limbo, we needed to find another competition through which to collect a piece. For this reason, two works were selected from the SOCAN

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### **Welcome to Neil Gardiner, interim Administrative Coordinator**

Replacing Mitchell Kitz is Neil Gardiner, who has been working as Administrator with the Canadian Music Centre Distribution Service for several years. Neil received his education at Yale University and has a music background in Latin and Latin-Jazz. He comes with good computer/web skills, familiarity with non-profit music organizations, and made a very positive impression at his first Executive Council meeting and AGM in June.

Competition of Young Composers, so the pattern of having two works by composers under the age of thirty was maintained. Composers whose music was submitted for consideration for programming to the 2007 World Music Days include Nicolas Gilbert, Alice Ho, Analia Llugdar, Robert Normandeau, Linda Catlin Smith and Andrew Staniland.

### **Communications**

Our Administrative Assistant handles all day-to-day communications. Last year I reported that the CLC executive had decided to hire a website designer out of our operating expenses to redesign our internet access and services. For the past few years we had made unsuccessful grant applications for this undertaking during which time the costs for such a service had greatly diminished. I am pleased to report that there is a new CLC website in place and it can be found at: [www.clc-lcc.ca](http://www.clc-lcc.ca)

The CLC publishes our Bulletin two to three times per year in English and French and this remains our primary means of providing information on the CLC's activities to our membership. This year the majority of our members will be receiving the Bulletin electronically. Janet Danielson has been serving as the editor of the Bulletin. We are always interested in hearing from you and I would encourage anyone who wants to share relevant information or ideas with other composers to consider submitting an article.

### **Relationships With Other Service Organizations**

As the CLC President, I am in contact with Elma Miller, Chair of the Association of Canadian Women Composers and also a CLC member. We are

also in contact with Ian Stewart, President of the Canadian Electroacoustic Community.

### **Commissioning Rates**

In January of 2003, the CLC raised the suggested minimum rates for the first time since 1998. While there was some realignment of categories, overall, the rates increased by about 30%. We will again be finding ourselves in a position of having to play catch-up but we also hear from members that many times (if not all of the time) they find that they must accept commissions at below our suggested minimum commissioning rates. Making the situation more difficult, is that many composers are expressing a fatigue in working with organizations and performers to submit commissioning applications to Arts councils when they know that the limited amount of funding is making the situation appear more and more like a lottery.

I know that the current executive will be examining this issue closely. As was stressed in last year's President's Report, it is very important that composers continue to have as many organizations or performers as possible submit music commissioning applications so that the volume of applications remains high. This will allow us to argue that additional funds need to be added to the program. I realize that this can be a discouraging process but it is really the only tool that we have available that will help us to lobby for additional commissioning dollars.

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## **Composers' Archive: A Great Opportunity**

At our AGM last month, CLC member John S. Gray reminded the attendees about his continuing job as CMC Archivist, where he is responsible for adding new titles to the Ann Southam Audio Archive in the CMC Library. In that regard, John mentioned that he has a machine which records each weekly episode of the TWO NEW HOURS programme on CBC Radio Two. The CMC has been doing this archiving since 2001, on the reasonable assumption that many of us, busy with our careers, will forget to send a copy of an important premiere to Toronto for inclusion in the library. But Gray was asking for composers to give him advance warning in the event, rare enough these days, of a premiere being broadcast on a CBC Radio programme that is not part of TWO NEW HOURS. John speculated on such programmes as SYMPHONY HALL, IN PERFORMANCE and STUDIO SPARKS, which occur during the week when he is under headphones with his regular duties. He will endeavour to record interviews and performances, using equipment at the CMC as long as we contact him with some advance notice. Contact John at: [jgray@musiccentre.ca](mailto:jgray@musiccentre.ca) / 416 961-6601 xt.106

### **Membership**

For this past year, I am happy to report that Evelyn Stroobach and John Palmer have joined the Canadian League of Composers in 2006. I would ask that all CLC members encourage talented Canadian composers who aren't members of the CLC to consider applying for membership.

### **In Memoriam**

It is very sad to report that during this past year, long-standing CLC member, Harry Freedman, passed away. Harry was a founding member of the CLC and served for many years on the executive, holding the position of President from 1975-78. Harry remained involved in the CLC throughout his career and would often send comments directly to the executive if these was a matter that he felt needed to be addressed. Harry gave generously of his time and attended the CLC President's dinner in Kitchener-Waterloo that was held in conjunction with the 50th anniversary of the CLC. Also, in 2004, he served on a CLC sponsored panel at the Association of Canadian Choral Conductors' Conference in Winnipeg. He leaves us a vibrant body of music, much of which has gained a permanent placed in our concert halls but his presence is truly missed.

### **Conclusion**

This Report is at best a summary of some of the things that we have been occupied with over the past year. It is by no means complete but is presented to provide an overview of our activities. I might also add here that if there is one thing that I think the CLC executive should feel a justified sense of pride, it is the way that we have used our limited financial resources to achieve remarkable successes. In particular, being frugal forced us to investigate ways to combine our meetings (AGM's in particular) with other arts organizations which has helped to give the CLC

more visibility and allowed us to take a greater role of leadership. To place credit where credit is due, it was Patrick Carrabre who had noticed in 1998 that the upcoming Association of Canadian Orchestras 2000 Conference (now known as Orchestras Canada) featured many topics on composers and new repertoire. We were able to secure special funding to become an active participant in this conference and this became the model for events that followed with such groups as the Open Ears Festival in Kitchener-Waterloo, SOCAN Annual General Meetings, New Music Presenters Conference, Association of Canadian Choral Directors Conference, Canadian New Music Network, and a CBC Producers' Roundtable Meeting. All said, over this period I have secured special grants for well over \$100,000 and I am sure that you can appreciate that I won't miss having to write another one of these applications.

If you feel that there is a matter that the CLC should be involved in or, if a letter of support from the President of the CLC would be of benefit, please do not hesitate to contact me or any other member of the executive.

I would like to conclude by wishing all CLC members a productive summer.

Respectfully submitted,

John Burge  
June 4, 2006  
CMC Board Room  
Toronto, ON

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### **James Tenney**

The CLC pays tribute to composer James Tenney, who died of cancer, August 24th, 2006. He taught at York University for 24 years where he was named Distinguished Research Professor in 1994 in recognition of his outstanding contributions in the field of contemporary music. His students included Jon Siddall, Nic Gotham, Allison Cameron, William Beauvais, Janet Danielson, Don Ross and John Gzowski. In the words of Larry Polansky, "After Cage, no other composer so elegantly and beautifully integrated ideas and music. No one else's work, as a whole, is as profound, experimental, wide-ranging, accomplished, or revolutionary".

## Composers and the CBC: The Year at a Glance

In April 2005 CLC was invited to a presentation by the CBC of their “Arts and Culture Research Survey.” The survey was taken to help the CBC direct changes in programming policy. Micheline Roi was asked to attend on behalf of the CLC Executive. From the information Micheline was given, Executive Council members could see that the survey downplayed the official mandate of the CBC and pointed the way to policy changes of great potential impact to the careers and livelihoods of Canadian composers. The CBC Young Composers’ Competition had been discontinued without notice, for example: what else was coming down the pike?

CLC composers who are interested future directions of the CBC should read the summary report of this survey, which can be found on the Friends of Canadian Broadcasting website.

<http://www.friends.ca/files/PDF/CBC-SummaryReport-Radio-Apr05.pdf>

It was clear that the League needed to take action. Micheline Roi proposed a three-prong approach to the new policies: the first “prong” being a letter from the CLC to the CBC management. This letter voiced the CLC’s concern that composers as stakeholders “have not been invited to enter into a dialogue with the CBC regarding the changing consumer landscape. We are confident that if given the opportunity, our membership can enter into a constructive and creatively profitable partnership with CBC producers at the think tank, steering committee and the strategy writing levels.”

The second “prong” of the CLC action plan was to ask members to send letters to producers in their provinces, protesting the programming changes toward mainstream ‘pop’, and proposing new ways to present new music. A template letter can be found at:

<http://www.stopcbcpop.ca>.

The third “prong” was to ask composers to contact their Members of Parliament reminding them of the CBC’s mandate and its

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## IN MEMORIAM - Clermont Pépin

On Sep. 2, 2006, Canadians heard the sad news of the passing of one of our greatest pianists and composers of all time, Clermont Pépin.

Born in Saint-Georges-de-Beauce, he was already a composer as a child, when at age thirteen a symphony was premiered by what would become some years later the Orchestre symphonique de Québec. Then, numerous grants and encouragements lead him to advanced musical studies in Philadelphia, Toronto and Montreal, and at age twenty-three he was already a well-established musician with considerable experience and an established and growing list of works, many of them composed for the piano (Suite, Études, Toccatas, Sonate en un mouvement).

Years 1949 to 1955 were spent in Paris, after he had won the Prix d’Europe; there he continued studies with Nat, Jolivet, Honegger, Messiaen. He experimented with serial music, and gradually his musical style evolved through ambitious prize-winnig compositions such as le Rite du Soleil noir, Guernica , towards a very personal genre mixing souvenirs of tonality with exploration of new musical worlds. After his return to Quebec, he was a teacher and director of the Conservatoire de Montréal, and became involved with the community through different organizations (CAPAC, Jeunesses musicales du Canada, Ministère des affaires culturelles du Québec, Centre d’études prospectives du Québec). He was a member of the CLC until the end of his life, and also obtained a degree in administration from the ENAP (École nationale d’administration publique)...(cont. bottom next page)

pivotal role in preserving Canada's cultural sovereignty.

This three-pronged plan was put into action as soon as the CBC lockout ended in the fall. The new CBC programming policies were coming to public attention at this time: in early November, for example, the *Globe and Mail* published an article about the shift in programming emphasis on meeting took place in mid-December.

New CLC President Paul Steenhuisen reports on developments since then:

On December 15, 2005, Micheline Roi, CMC Executive Director Elisabeth Bihl, Soundstreams Canada Artistic Director Lawrence Cherney and I met with CBC Radio Senior Management members Kim Orchard and Mark Steinmetz, who were accompanied by *Two New Hours* Executive Producer David Jaeger, and host Larry Lake. The report on this meeting is available online at: <http://www.stopcbcpop.ca> In addition to discussing topics of relevance to the CLC membership, we

submitted six new programming ideas. Unfortunately, we have received no response to any of these ideas. No significant contact has taken place since that time. I offered to meet then-Head of *Radio Music* Mark Steinmetz and discuss matters further when he was in Edmonton for the Jochen Eggert arbitration hearing, without response.

Another ongoing topic of discussion had been the filtering and removal of emails sent to the *Two New Hours Discussion List* as of November, 2005. As documented elsewhere, regular attempts at list posting by several members of the list were never forwarded to the membership, and previously sent emails protesting changes at CBC Radio were removed from the list archives. Amidst the censorship controversy, CBC Radio elected to shut down the list altogether and to dispose of the entire list archives. The *Two New Hours Discussion List* had been active for more than eight years, providing valuable archival insight into Canadian and international new music topics for present and future composers, listeners, and researchers. In response to the removal of the *Two New Hours List*, I immediately created the *More New Hours Discussion*

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Among his most celebrated works, one recalls the *Symphonie-Quasars* (Symphony no.3), *Chroma* (for large orchestra), a vast cycle of pieces called *Monade*, all of which are played regularly, as well as numerous piano pieces, melodies (poèmes de Paul Éluard), string Quartets, piano Trios, and many orchestral and chamber works.

A pioneer for new music in Canada, he had the courage of founding the bases of our national musical cultures, together with the very few colleagues of the time, in years when no public funding or new music performers or festivals existed yet. His continuous efforts as a creator leave a wonderful collection of profound, strong and convincing compositions that will live for all the years to come; listening to them will every time give us the opportunity to witness a certain God-like benevolence that is also a part of the man that some of us had the chance to know. His Art, as well as his numerous realizations, guarantee him an enviable and justified place in History.

The CLC executive board thanks the man who leaves us so much beautiful music, now that he is going to take a seat among the Great.

Clermont Pépin is an Officer of the Order of Canada, Officer of the Ordre national du Québec, and holds the medal Bene merenti de Patria.

A. Ristic

*List*, hosted by the University of Alberta. *More New Hours* is an unmoderated discussion list open to anyone interested or active in new music. More information is available at: [www.mailman.srv.ualberta.ca/mailman/listinfo/morenewhours](http://www.mailman.srv.ualberta.ca/mailman/listinfo/morenewhours).

Since this time, Head of *Radio Music* Mark Steinmetz has changed title to become the Head of *Radio Two Redevelopment*, and producer Ann MacKeigan has assumed the position of Head of *Radio Music*. As well, CBC Radio has built its Commission website [www.cbc.ca/radiocommissions](http://www.cbc.ca/radiocommissions). Composers are encouraged to review this site and report to me any errors that apply to their work. I will compile them and forward them to CBC Radio. In addition to numerous errors in the catalogue of commissions, the site includes a particularly ambiguous and arbitrary Timeline, which “marks some points of interest in the history of music commissioning at CBC Radio”. Non-commissioned works such as Ian Tyson’s “Four Strong Winds” and Stompin’ Tom Connors’ “The Hockey Song” are included in the list. One also wonders as to the relevance of mention John Lennon and Yoko Ono’s bed-in for peace in a CBC commissioning website timeline (!). At our meeting, CBC Radio Senior Management stated that 100% of the commissioning budget was devoted to concert music; meanwhile, the timeline omits

many of the important commissioned works, replacing them with non-commissioned works of pop, folk, jazz, and other works. It is hoped that the Timeline will be edited for accuracy and clarity, and the Catalogue revised to resolve the numerous errors contained therein.

Paul Steenhuisen

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**Note: The Canadian League of Composers has contributed \$500 to the fund in John Weinzweig Memorial Fund.**

The John Weinzweig Memorial Fund of The Benjamin Foundation, 416-780-0324.  
Contributions will be shared among the John Weinzweig Scholarship Fund at the University of Toronto, Faculty of Music, the Canadian Music Centre and Sunnybrook Hospital.

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