

ISCM CANADIAN SECTION REPORT

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ISCM 2003 - SLOVENIA

In late September 2003, as Canadian delegate to the International Society for Contemporary Music, I travelled to Ljubljana, Slovenia to join 47 other member countries attending the World Music Days. Over the course of 9 days, I took part in the abundant concert activity that was spread throughout this small, beautiful country. As well, I attended ISCM General Assembly meetings as representative of the Canadian Section, and took part in selecting the top work by a young composer, which was a \$10,000 (USD) prize awarded to Australian composer Matthew Biernick. With at least four concerts a day, often with each in a different location, delegates and audience experienced the festivals in the Slovenian capital of Ljubljana, the eastern city of Maribor, the coastal towns of Piran and Portonoz, St. Mary's Church on the Island at Bled, and in the stunning Postojna Cave.

As usual, the quality of works varied, spanning the whole range from selected old works and misplaced student pieces to those of significant active composers from around the world. Performances ranged from small local and student groups, to recognized touring ensembles such as the BBC choir, het Nieuwe Ensemble, Klangforum Wien, and Les Percussions de Strasbourg. The sheer bulk of concerts, meetings, and travel made for non-stop activity.

The Canadian works selected for performance by the Slovenian jury were *Refraction* (for violin, clarinet, and piano) by former Canadian delegate Keith Hamel (now on the ISCM International Executive Committee). No longer the delegate, *Refraction* was Hamel's first submission to the World Music Days, and a group of young musicians gave an adequate performance of his work in a church in Piran. More rehearsal time would have benefitted this work, which was originally composed for musicians of the Ensemble Intercontemporain. The other work by a Canadian composer was *Tjak!*, for youth choir, by Stephen Hatfield, who was not present at the World Music Days. *Tjak!* was brought to the festival by one of the featured youth choirs; with the work already in their repertoire, they gave a very strong performance in the main concert hall of the world Music Days central conference location, the Cancarjev dom.

One of the most impressive aspects of the festival was the degree of print, radio, and television coverage of the concerts. No matter how remote or central the location, a crew was almost always on hand to document the concerts, interview guest composers, and retransmit the ISCM World Music Days throughout the broadcast schedule. A television crew of at least four cameras was often present

for the orchestral concerts, the choral, and the string quartets, for example. Excerpts of the World Music Days concerts were presented on television news broadcasts, and selected concerts were broadcast live, in their entirety. By mid-festival, it was announced that 110 print articles had made the local and national newspapers.

In the past few years, there has been little correlation between the works selected by the Canadian section, and the Canadian works presented at the World Music Days. With my appointment as delegate, I feel that it's important to have a more accurate representation of Canadian music through the works heard. When presented with this problem at the General Assembly meeting, the Executive Committee identified plans for an ISCM touring ensemble, which would perform some of the national section works at the World Music Days festival, and tour these works in addition. Given the financial and organizational complexities of having the World Music Days in a different country each year, there is increased interest in adding ISCM concert activities outside of the boundaries of the world Music Days. Similarly, the Canadian Section is interested in increasing concert activity, forming working relationships with ensembles, and making greater effort to disseminate selected Canadian works. In addition, we plan to make the selected Canadian works available to ensembles and presenters, in order that their selection is made more meaningful through subsequent performances.

ISCM General Assembly and Governance

In the ISCM elections, Jean-Luc Darbellay (Switzerland) was elected to the Executive Committee, replacing Peter Tornquist (Norway). Keith Hamel remains on the committee, serving as the only North American to have been elected to this position.

Canadian Section of the ISCM

The Canadian Section of the ISCM is managed by the Canadian League of Composers and remains an important component of the ISCM network – especially from a geographic perspective as there are very few ISCM National Sections in North America and those in South America are under increasing financial constraints. There are many models for National Sections among the 40+ countries that are members of the organization: some are Composer Unions (eg. Poland, Slovenia, Tartarstan), others Music Information Centres (eg. Australia, Norway, Austria), others are concert organizations (Argentina, Portugal), others are Composer Or New Music Associations, (Great Britain [SPNM], US [League of Composers], Canada [CLC]). Most receive funds directly from their Ministry of Culture or Arts Council, others have membership fee, etc – needless to say, there is a vast range of financial resources among the member associations – some are very affluent – others have virtually no budget.

Over the next few years, the ISCM will be encouraging more interaction between the National Sections of the ISCM (i.e. there will be a greater emphasis on collaboration). While this is relatively easy for the National Sections that are essentially performing organizations, it will be challenging for National Sections such as Canada, which has no direct access to ensembles or programming. Therefore, the Canadian Section of the ISCM will work at building ties with performing organizations across Canada (SMCQ, Fibonacci Trio, New Music Concerts, Vancouver New Music, etc.), in order that exchanges and collaborations between ISCM National Sections can begin to take place. This will also help to raise the visibility of the Canadian Section of the ISCM within Canada, since it will become a vehicle for Canadian composers to get performances outside Canada. Essentially, the ISCM would like to be viewed as much more than just the World Music Days – the network of member organizations is not currently being used to its potential, and we should seriously consider whether some of the Canada Council grant for the ISCM should be put toward activities of this type (i.e. initiating collaborations and exchanges) in addition to supporting the World Music Days.

In our opinion, it is essential that there is a Canadian delegate sent to the General Assembly at the World Music Days. Accommodation and per diem is provided for the delegate, so the only costs are transportation. It is also very important that Canadian composers who are being performed attend the festival. The World Music Days provides excellent opportunities for future performances and for building associations with performers and performing organizations in other countries. In the past, composers have found it difficult to attend the festivals which are often held in expensive cities and in recent years no support was provided by the host country. For example, neither of the composers who were performed in Hong Kong (Hope Lee and Jose Evangelista) attended the festival. In Japan, all three Canadian composers (G. Tremblay, J Tenney, P. Steenhuisen) attended, but all found it very expensive. We should perhaps adopt a policy that selected composers should be given travel, accommodation, and per diem expenses in order that they can attend the festival. At the moment it is unclear what will be provided and in most cases it is insufficient to cover expenses.

ISCM WORLD NEW MUSIC DAYS 2004

In January, 2003, a jury was held to select works for the 2004 World New Music Days, which will take place November 3-12, throughout Switzerland. Jury members included Kevin Austin (CEC), Linda Catlin Smith (ACWC), Peter Hatch (CLC), and Paul Steenhuisen (non-voting chair). Instead of simply selecting 6 works to represent the Canadian section, the jury felt that the electroacoustic submissions were very strong, and as a result, proposed a complete concert of Canadian electroacoustic music. Therefore, the Canadian submission was 5 works, and one concert consisting of 5 additional works. The selected works were:

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| Christopher Butterfield | <i>Port Bou</i> |
| Chris Paul Harman | <i>AMERIKA</i> |
| Melissa Hui | <i>Come as you are</i> |
| Eldritch Priest | <i>PART (mir%oZh)</i> |
| Bob Pritchard | <i>...flow mingled down</i> |

In addition, the ISCM Canadian Section proposed a concert of Canadian Electroacoustic Music. The works selected for this concert were:

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| David Berezan | <i>Cyclo</i> |
| Christian Calon | <i>souffles primitives</i> (flute and CD) |
| Monique Jean | <i>Low Memory</i> (flute and CD) |
| Robert Normandeau | <i>Chorus</i> |
| Scott Wilson | <i>M, llmusik</i> (CD and computer graphics) |

Two of the proposed electroacoustic works are for flute and CD, and were submitted by Montreal flutist Claire Marchand. We felt that the level of flute playing was very good, and along with the concert, proposed that Ms. Marchand, (the commissioning artist) represent Canada as a performer of the Calon and Jean works at the ISCM World New Music Days.

Of the above Canadian works, 3 were selected for performance in Switzerland. The works by Melissa Hui, Christian Calon, and David Berezan were selected by the host nation jury, and will be performed live during the World New Music Days. Unfortunately, the Swiss section has chosen not to retain the services of flutist Claire Marchand for the performance of Christian Calon's work.

At this point, each of the three selected composers plans to attend the World New Music Days in Switzerland. The theme of the festival is Trans-it.

The philosophy of the festival, written by artistic director Mathias Steinhauer, is as follows:

Trans it – to penetrate it, to go through it, to overcome it (trance-it: to dream it)

The Internationality

Rethinking internationality: multicultural Switzerland as a mirror (copy, counterpart, caricature) of the world. With its four official and many in-official languages, its multiculturalism and its artist's uncountable national and international networks, Switzerland is – and has ever been - a country for exile as well as a country for transit. Globalisation and regionalism as its dialectic counter term, both are not brands of the present by accident.

Rethinking Internationality also means to reflect on new possibilities of international co-operation on one side and new music's regional aspects on the other side.

aa†† Trans-it brings the world to Switzerland – and Switzerland to the world.

The society (in German: Gesellschaft)

Societies in transformation: limits always change. More important than geographic borders are the economic and the cultural boundaries. Within the arts and the music, to overcome limits is every day business - not only in an aesthetic but even more in a geographic sense. The community of new music is international. This fact will be reflected by the festival in travelling across Switzerland and therefore across the world.

aa†† Trans-it seduces to a trip over the limits – and by doing so re-defines them.

The New

Rethinking the new: Does not the new usually lie within the old (the music of the antique as new music)? Does it not lie where it is never expected? Where there is no clear front, the new comes often from the back or from any other side. Trans-it looks forward – and by doing so it at the same time looks back or sometimes **aa†† glances even to the right or to the left.**

The Music

Music in transformation. Where are the new music's limits? For sure there are not where notation system or concert halls have no meaning anymore (although both are important for the music). More likely it is where limits are left behind, even musical ones. There are sound installations, music that is not set to a geographical space, projects on the internet ... new music also for a broad audience.

aa†† Trans-it takes music on a trip – and on an adventure.

At Trans-it, events will be spread throughout the country, with concerts taking place in Geneva, Zurich, Berne, **Basel, Lausanne, and Luzern, among others.** Delegates, composers, and performers will travel to all locations by train. An important additional element to the festival is the **“Sound train”**. The sound train's role is to be the place for meetings, information and experiments, not only for the delegates, the guests and the media but also for an interested audience. The train marks the festival's symbol. A listening car will be included in the sound train, where works can be heard and studied. The Canadian Section's contribution to the sound train will be a collection of all of the works selected by the section to represent Canada at the 2004 World New Music Days. This way, all of the chosen works will have a presence at the festival, in addition to the scheduled concerts, and I will be able to promote each of the composers and hopefully create performance opportunities for their work.

CANADIAN ISCM SELECTION PROCESS

2004 ISCM sub-committee results and New Selection Process

As outlined in the 2003 annual report, the necessity and usefulness of the jury process has been under review. At that time, the jury process consisted of a meeting involving 3 jury members and a non-voting chairperson (the Canadian delegate to the ISCM). The jury consisted of one representative of each of the Canadian League of Composers, the Association of Canadian Women Composers, and the Canadian Electroacoustic Community. The expenses of the jury consisted of travel and associated costs, per diem, and a small honorarium. Scores were reviewed/heard, and the jury selected from them. Usually about 30 works were submitted to the National jury and about 20 works submitted directly (independently, via individual submission) to the Festival organizer.

>From it's national executive, the CLC appointed sub-committee of three people (Janet Danielson, ACWC, Keith Hamel, CEC/ISCM International Executive Committee, and Paul Steenhuisen, ISCM Canadian Section delegate) to evaluate the effectiveness of the jury process. Comparing the low number of submissions with the average number of resultant performances at the World Music Days, as well as the cost of the jury process, after lengthy discussion, it was agreed that the Canadian Section should find a more successful and beneficial method for the music being composed in Canada to be chosen, and presented to the ISCM festivals. In general, we felt that the quality of works submitted to the jury did not represent the level of composition in Canada, and as a result, the chances of any of the six selected works being performed at the festival was quite low. In keeping with this, our statistics showed that a large number of the Canadian pieces being performed at the festival were from individual submissions. While individual submissions to the ISCM host country juries are made possible by the Canadian Section's membership in the organization, we felt it insufficient and inappropriate that the performed works be primarily those submitted independently. Our goal is to compile a group of six strong works that will have a greater chance at being performed at the World Music Days. Adding to the ineffectiveness of the jury process were the associated costs of bringing jury members together, per diems, and honoraria.

For these reasons, the ISCM Canadian Section has chosen to forgo the jury process, for the time being. Instead of forming it's own jury, the ISCM Canadian Section has decided to compile its selections via two methods:

1. Allowing each of the three historically involved organizations* to have one selection each (by whatever process they choose).
2. From winning works in other, peer-review/juried competitions.

* Please note that when the Canadian League of Composers was entrusted with the responsibility of administrating and running the ISCM Canadian Section, it was requested that to some degree, we include the ACWC and CEC in the selection process. In an effort to respect the involvement of these two other organizations, and the diversity of composers they represent, we felt it best to offer each an independent selection.

In addition to collecting a pool of higher-quality works involving other juried process, it is important that the Canadian Section be more actively involved in promoting the selected works/composers, both nationally and abroad. Instead of funding what was largely an irrelevant jury process, the Canadian Section will increase its efforts to make the selected works available to interested ensembles and listeners. More information on this topic is included below.

The six selected works representing the ISCM Canadian Section are chosen via the following process.

1. ACWC selection
2. CEC selection
3. CLC selection*
4. CBC Young Composers Competition Grand Prize winning work (every other year). Alternating with OPUS Prize winning composition.
5. First prize work, SOCAN Competition, Chamber category.
6. International Rostrum of Composers (alternating between CBC and SRC selections).

*the CLC has chosen to automatically select the Jules Leger prize- winning work each year.

This selection process was implemented for the selections to ISCM World Music Days 2005 in Zagreb. The selected works are as follows:

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| ACWC: | Allison Cameron | <i>Somatic Refrain</i> | <i>Bass Clarinet</i> |
| CLC: | Eric Morin | <i>D'un Ch,teau l'autre</i> | <i>String Qu & Piano</i> |
| CEC: | Stephane Roy | <i>Masques et parades</i> | <i>Electroacoustic</i> |
| SOCAN: | Patrick Saint-Denis | <i>Les dits de victoire</i> | <i>String octet</i> |
| CBC YCC: | Analia Llugdar | <i>Inflexions</i> | <i>16 instruments</i> |
| Rostrum: | T. Patrick CarrabrÉ | <i>Inuit Games</i> | <i>Orchestra with Throat Singers</i> |

We are confident that the new selection process has resulted, and will continue to result in a collection of high quality works representing a diversity of Canadian composers in terms of region, career level, gender, medium, and aesthetic. This method for gathering Canadian Section selections will be reviewed in two years time, in the hope that there is greater interest in the ISCM and greater integrity and meaning to having a work selected. Upon further review, the sub-committee may elect to pursue a different route, perhaps using a web-based jury process that removes expensive travel costs, etc. A variety of methods are being discussed, and if a better approach is developed, we will employ it.

NEW DIRECTION FOR ISCM CANADIAN SECTION

As stated, our goal is to make the ISCM have more presence in Canada, and more Canadian presence at the World Music Days. We began doing this at the 2003 jury. Rather than just submit 6 pieces to the host country, we submitted 5 strong works, and a proposal for a concert of Canadian electroacoustic music. As part of the expansion process, we are seeking to create ties with Canadian ensembles and soloists, whose projects we can submit to the host countries. Ideally, we foresee a World Music Days concert featuring a Canadian group performing a balance of Canadian music and music selected by the international jury. The result will be focus on Canadian composers AND performers. Within Canada, we aim to act as a facilitator between performers and any other ISCM organization, linking performers with other countries and repertoire. In 2003, Toronto's Continuum Ensemble jumped in on this subject, and performed Canadian and British pieces in London, England. This is one example of the broadened connection the ISCM seeks to develop with performers and composers.

As part of its yearly, ongoing activity, the ISCM Canadian Section would like to produce a promotional CD (500 copies) of each year's selected works. The CD would be distributed to ensembles, composers and delegates at the World Music Days, as well as sent to ISCM-affiliated performing groups, Canadian ensembles, and interested others that request copies. In addition, the Canadian Section will promote the works and composers on its own website, and through advertisements in new music concert programmes across Canada. These promotional efforts will make the composers and their works better known, and add integrity to association with the Canadian Section.

Augmenting the internal changes in the Canadian Section that will facilitate a high quality pool of representative works, Paul Steenhuisen exerted pressure at the ISCM General Assembly in Slovenia. As the Canadian Section does its part to provide top-calibre Canadian music to the international juries, the International Executive should develop greater opportunity for the selected works to be heard. The ISCM Executive Committee had a number of responses to this issue.

1. The ISCM will encourage and facilitate greater interaction between member sections. This interaction will be at the World Music Days, and through more comprehensive and reachable websites for member countries.
2. The ISCM Executive Committee announced the formation of the ISCM Ensemble. On a rotating basis (yearly or every two years), the ISCM Ex-Com will select an existing group to be classified as the ISCM Ensemble. The sanctioned ISCM Ensemble will perform a number of concerts at the World Music Days, and concerts outside of the festival. Arrangements are underway for the ISCM ensemble to be included in a large touring network through Hong Kong and South-East Asia, performing works selected by ISCM member countries.

The first ensemble selected as the ISCM Ensemble is the Swiss *Ensemble Antipodes*. The Canadian Section will, wherever possible (dependent upon instrumentation), send the current year of selected works to the ISCM Ensemble for performance consideration.

In 2004, the Canadian Section sent the following selected works, which

correspond to the instrumentation of the Ensemble Antipodes.

Eric Morin

D'un chateau l'autre

Allison Cameron

Somatic Refrain

In addition to submitting selected works by Canadian composers to the ISCM Ensemble each year, the Canadian Section will also encourage top Canadian new music ensembles to apply to *become* the ISCM ensemble. In this way, we hope to forge a new, more inclusive and prominent path for the ISCM within Canada. The emphasis of the section remains the dissemination of selected Canadian works, with the addition, where appropriate, of activity and connection beneficial to Canadian performing groups. To this end, the Canadian Section has already commenced working with the Icelandic Section for the Nordic Music Days in 2006, providing materials and recommendations for joint Canadian and Icelandic events.

ISCM BUDGET

The budget for the ISCM covers the costs of administrating the ISCM Canadian Section, ISCM membership fees, dissemination of information and travel of the ISCM first delegate (head of the ISCM Canadian Section) to the World Music Days, and 50% of the delegate's travel costs to attend CLC council meetings to report and consult.

Travel budget is for:

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| Travel cost for the first delegate to ISCM | 2,500 |
| 50% of delegate travel costs to CLC meetings | 700 |
| ISCM membership fee | 1,200 |
| Translation | 300 |
| Production of promotional CD's | 2,500 |
| Postage for promotional materials | 500 |
| Advertising expenses | 500 |
| Per diem amounts to selected composers | 1000 |
| Canadian Section Web page maintenance | 300 |
| Administration | 1,000 |
| Total | 10,000 |

Per diems for selected composers who choose to travel to the World Music Days are split evenly among all composers, in order to offset additional expenses at the World Music Days festival. When composers are informed of their selection, they are informed that the per diem will be paid to them.