



# CANADIAN LEAGUE OF COMPOSERS PRESIDENT'S ANNUAL REPORT

## 2000-2001

I begin by thanking the ever-resourceful and energetic, Tim Brady, for presenting this President's Report at the 50<sup>th</sup> Annual General Meeting on May 6, 2001 in Kitchener-Waterloo. I am unable to be here as I am attending the premiere performance of my composition, THE CANADIAN SHIELD, at an Ontario Youth Orchestra Festival in Kingston where I have been serving in the capacity as Composer-In-Residence.

As in previous years, I begin with a summation of our mandate. The 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 affect their lives as artists in Canada. The work we do is volunteer work. That we are able to accomplish so much is due largely to the dedication of Council members who give freely of their time and expertise in service of their colleagues. In this we are also greatly indebted to our paid administrator, Mitchell Kitz.

As in previous years, the current Council of the Canadian League of Composers communicates primarily by e-mail. This has proven to be effective, efficient and perhaps most importantly, inexpensive. It is still valuable to bring council members together for the occasional meeting though. During the past year, one executive meeting was held in Toronto on the weekend of February 17-18, 2001. I would like to take this moment to note the passing of Michael J. Baker this past year and again stress his fine work on the executive council since 1993. Michael's death reduced the current CLC representatives to 11 in number: John Burge (President), Patrick Carrabre (Vice-President), Laura Hoffman (Secretary), Tim Brady (Treasurer), Janet Danielson, Denis Dion, David Eagle, Keith Hamel, Alice Ho, Michael Hynes and Robert Lemay. Collectively these composers represent our large country with two representatives from British Columbia (Janet Danielson and Keith Hamel), one from Alberta (David Eagle), one from Saskatchewan/Manitoba (Patrick Carrabre) three from Ontario (John Burge, Alice Ho and Michael Hynes), three from Quebec (Tim Brady, Denis Dion and Robert Lemay) and one from the Atlantic provinces (Laura Hoffman). President Emeritus is John Weinzweig who continues to attend meetings and provide valuable advice.

I would like to thank all of these composers for their time, ideas and energy during the past year. In particular, I would like to acknowledge the executive members who have agreed to stand for reelection. With the exception of Ontario, all previous provincial representatives have been acclaimed to another two-year term which provides the CLC with great continuity. Michael Hynes and Alice Ho decided not to stand for reelection and I would acknowledge that their time on the executive has been well spent. In addition to myself, the other Ontario representatives (also acclaimed) will include: Omar Daniel, Micheline Roi and Paul Steenhuisen. The different perspectives that new voices bring to the table are always interesting and I look forward to working with these composers in the future.

On the CLC's financial ledger, I must again thank The SOCAN Foundation for providing us with an operating grant of \$7500.00 for this year. The SOCAN Foundation also provided us with a one-time grant of \$7500.00 to cover expenses for the 50th-Anniversary Celebrations held in conjunction with the OPEN EARS FESTIVAL in Kitchener-Waterloo and a \$1000.00 publication grant for the 50th-Anniversary Booklet. This would be a good time to thank Peter Hatch, the Artistic Director of the OPEN EARS FESTIVAL, for his ideas, initiative and organizational skills in helping the CLC fit our 50th-Anniversary events into an already thriving Festival. As a composer, Peter is also a member of the CLC and served on the executive Council in the 1990's. Finally, the CLC also receives funding from the Canada Council which allows us to administer the Canadian Section of the International Society of Contemporary Music.

Scheduling this year's CLC AGM with the OPEN EARS FESTIVAL marks the third time in three years that we have been able to dovetail our AGM into another organization's events thereby achieving more visibility (1999-SOCAN AGM in Calgary; 2000-Orchestras Canada Biennial Conference in Montreal). It would be great to continue this trend and if any CLC member has an idea of where the 2002 AGM should be held (May or June), the executive would love to hear your suggestion. Of course, another Orchestras Canada Conference in 2002 may prove to be the most mutually beneficial event.

Some of the issues addressed by the CLC Council during June, 2000 to May, 2001 include:

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

Some of you may recall from last year's report the lengthy summary I included on the Canadian Office of the American Federation of Musicians preparation of the "Composer's Personal Use Tape Agreement." There has still been no movement on this issue so it might be best to follow the "...let sleeping dogs lie," bit of advice. In the meantime, I suggest to CLC members that we should follow a business as usual approach, which is to say that composers should treat non-commercial recordings (made from CBC broadcasts for example) as archival recordings and label them with the following statement:

The commercial exploitation of this recording is strictly prohibited.  
Not to be broadcast, sold, rented or duplicated or  
used for performance or synchronization of any kind.

In a related matter, I received an e-mail last summer from a CLC member requesting advice about the use of short samples of recorded material on a composer's web-site, specifically, recorded music of an AFofM performance. The Canadian Office of the AFofM approves the following guidelines for such use:

Music recordings of AFofM musicians can be used as sound clips on the Net as long as they are:

- a) no longer than 30 seconds; and,
- b) streamed only (no downloading)

## **Orchestras Canada**

With regards to Orchestras Canada, there are two things that are perhaps worth noting. The first item is that the separate tariff agreement between Canadian orchestras and SOCAN expires in 2002. This agreement allows orchestras to pay an annual concert licence fee on a per concert basis (Copyright Board tariff 4B.2) regardless of the amount of copyright material performed. The fee is based on the orchestra's annual budget. I have already spoken with Paul Spurgeon, legal counsel for SOCAN, about the CLC's involvement in the establishment of a new agreement. Orchestral performances of Canadian music form a large portion of the royalty payments in the Classical Music Pool at SOCAN and the CLC has a vested interest in the establishment of the next agreement with Orchestras Canada.

The second item concerning Orchestras Canada is the retirement of their long-time Executive Director, Betty Webster. In my dealings with Betty over the last few years I have always found her to be approachably helpful and I know that she is thought of very highly by orchestras and musicians across the country. The CLC wishes her well.

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

The CLC is in frequent contact with the SOCAN administration regarding matters of mutual concern. Of particular help to us are SOCAN Board members and CLC members, Victor Davies and Alexina Louie both of whom were recently reelected to another two-year position on the SOCAN Board. The Copyright Board of Canada recently completed hearings on SOCAN's proposed tariff increases for the licence fee collected for both popular and classical music concerts (Tariff 4A and 4B). These fees are then distributed by SOCAN to the owners of the copyright material that was performed on the concert. The current concert tariffs were set in 1997 by the Copyright Board. For popular concert music the licence fee is 2.5% of gross receipts per event and for classical music concerts it is 1.3% of gross receipts. Both tariffs have a minimum fee of \$20.00. SOCAN proposed an increase of 20% to cover the past five years which would bring the 2002 fees up to 3.0% for popular music and 1.56% for classical music. It should be noted that the lower fee for classical music concerts is based on the situation that not all of the music performed in classical music concerts is protected by copyright while virtually all popular music concerts consist of copyright material.

On March of 6, 2001, I represented the CLC as part of the SOCAN team of witnesses before the Copyright Board of Canada's Concert Tariff Hearings. It would take far too long to provide enough historical background and information to explain the events and issues that have influenced previous Copyright Board decisions and SOCAN's current proposal. The Board's decision on the current proposed rates is not expected until late summer or early fall and a more detailed report will subsequently be included in a later issue of the CLC Bulletin. I would add though, that my impression of the proceedings was that SOCAN's case was extremely well prepared and that legal counsels, Paul Spurgeon and Gilles Daigle, provided strong representation for SOCAN. Also attending the hearings on behalf of SOCAN were music consultant/composer/performer, Paul Hoffert (who wrote a report on the impact of Tariff 4A on concert promotions) and author, Marc Chabot. As well, SOCAN commissioned an economic analysis of minimum fees from WEFA Inc. entitled, "Reasonable Minimum Fees Under SOCAN's Tariffs: The Economic Fundamentals." Certainly one can never predict what decision the judges will come up with, but I am optimistic that the Tariff percentage will go up.

## **International Society for Contemporary Music**

Again for this past year, Keith Hamel was the Canadian representative to the ISCM. Keith attended the 2000 World Music Days in Luxembourg from September 29 to October 8. Three Canadian works, composed by Giles Gobeil, Michelle Boudreau and Alice Ho, were performed at the Festival. A report of this Festival will appear in an up-coming CLC Bulletin. The 2001 World Music Days will be held in Yokohama Japan. There are three Canadian works on the program - all large scale works (for orchestra or chamber

orchestra) - written by Paul Steenhuisen, James Tenney, and Gilles Tremblay.

The Canadian section of the ISCM held a jury in February, 2001 to decide on works to form the national submission to the 2002 World Music Days in Hong Kong. Each year, the number of works submitted to the Canadian jury increases, and the task of selecting works get more and more difficult. The Canadian ISCM jury consisted of Robert Lemay (representing the CLC), Rosemary Mountain (representing the CEC) and Juliet Palmer (representing the ACWC). Six works were chosen by composers Francis Dhomont, Denis Dion, Gordon Fitzell, Jocelyn Morlock, Scott Wilson, and Keiko Yamanaka. This submission covers a wide range of styles, genres, and aesthetics, and the jury was very pleased by both the variety represented and by the quality of these works.

## Communications

Mitchell Kitz continues to work on our Web page at <http://www.composition.org>. It remains a useful method of exchanging information and ideas. The computer system purchased a number of years ago for the office continues to work well and with it, we are able to maintain a voice answering system for the office. It can be reached by calling our toll-free number: 1-877-964-1364.

The CLC publishes a newsletter three times per year in English and French entitled, the CLC BULLETIN. This remains the main source of information on the CLC Council's activities to our membership. Articles are provided mainly by the CLC Council but we welcome and encourage submissions from our general membership. I am grateful to Laura Hoffman who has been editor of the BULLETIN for the past year.

I am often asked to write letters during the year on behalf of the CLC and in doing so, I come in contact with many individuals who are working industriously to improve the situation of Canadian music and Canadian composers. I perhaps shouldn't mention names here as I would not wish to upset anyone by omission, but four people come immediately to mind and I present them as examples of dedicated initiative: Denis Dion, who is working to restore the Québec Symphony's New Music Festival; Patrick Cardy, who writes an annual letter to the Ottawa Citizen pointing out the lack of Canadian music programmed by our National Arts Centre Orchestra (Patrick and I actually met with the NACO Director, Pinchas Zukerman, in the summer of 2000 and yet the poor showing of Canadian music remains almost unchanged for next year's season); Donald Patriquin, who has spent many, many hours compiling a chapter and addendum on Canadian Choral Composers and the music commissioning process for a book on Canadian choral conductors (Dundurn Press) by author Holly Jonas; and finally, Robert Cram who has done so much to get the Harry Somers Recording Project off the ground with the release of three CDs of Harry's music by the Canadian Music Centre. If there is an issue that you feel the CLC should investigate or if you would like me to write a letter on behalf of the CLC, please do not hesitate to contact me.

## The Canadian Music Centre

The CMC and CLC continue to sponsor the annual Friends of Canadian Music Prize valued at \$1000.00. This past year's prize (2000) was awarded to Vancouver choral conductor and composer, Jon Washburn. The award was presented in Vancouver by Keith Hamel and Colin Miles, representing the CLC and CMC respectively.

I communicate regularly with the CMC's Executive Director, Elisabeth Bihl, and I feel that the CMC has a strong pair of hands at the wheel. Like many composers across the country, I was involved in the CMC's Music For Young Musicians Project which is the kind of initiative that will reap dividends further down the road.

## The Canadian Broadcasting Corporation/Radio Canada

This past year, the CBC file has been handled by Tim Brady and John Weinzwieg. After feeling that no one at the CBC English Radio was listening to the CLC, John launched a very public campaign with The Toronto Star's publication of his LETTER OF THE DAY on July 9, 2000. His complaints against the CBC can be summarized as follows: CBC has a policy that plays down Canadian composers; CBC has year-long celebrations for anniversaries of past European composers while the demise of Canadian composers receive an obituary programme; CBC recordings reap CanCon points from Canadian performers playing Mozart; CBC's obsession with broadcasting the "premiere" denies the need for repeat performances required to establish a standard repertoire of Canadian music; CBC subjects Canadian composers to a quota system with many music hosts appearing ignorant if not hostile to Canadian music; CBC's late night broadcasts on TWO NEW HOURS have become a dumping ground for Canadian music that is unfit for daytime broadcasting; the 5-hour RSVP TAKE FIVE "Classics and Beyond" show does not respond to requests for a Canadian piece with listeners being directed to TWO NEW HOURS (Canadian music does contain "Classics and beyond"); although CBC producers have juried Centrediscs, these recordings receive little or no airplay on the CBC.

Throughout the summer and fall, John Weinzwieg continued his correspondence campaign with a number of letters being exchanged between himself and Janet Lea, Area Head of CBC Radio Music, Alex Frame, Vice President CBC Radio and Robert Robinovich, President and CEO of CBC. The December 10, 2000 edition of the Toronto Star ran a follow-up article on Weinzwieg's complaints against the CBC. Written by Martin Knelman, the article was titled, "Composer decries CBC Radio's lack of CanCon." As a result of all of this publicity, the CBC arranged a February, 2001 meeting with John Weinzwieg and three CBC executives: Alex Frame, Janet Lea and David Jaeger (producer of TWO NEW HOURS). John was accompanied by Elisabeth Bihl, Executive Director of the CMC and Sheldon Grabke, CMC Ontario Regional Director. John left this meeting feeling that many of his issues

were going to be addressed in the future and he is much more positive about the CBC and its ability to support and promote Canadian music. In particular, the CBC promised that a new series of two-hour "portrait programs" featuring a Canadian composer will be developed. These shows will consist of an hour of interviews and commentary and an hour of recorded music written by the composer. It is anticipated that these shows will be broadcast monthly beginning in the fall of this year. The CBC will also have regular Producer Meetings to deal with the topic of programming of Canadian music. The CBC will also increase funding for the commissioning of new music which is currently at approximately \$90,000.00 per year.

Tim Brady meanwhile, in continuing his work on trying to create a permanent, national new music service organization that would bring together composers, performers, producers and interested listeners of Canadian music, arranged a Toronto meeting with CBC Radio and a selection of representative new music performers and presenters. Janet Lea was joined by producer, Marilyn Dalzell, and Tim was supported by Allison Cameron, Darren Copeland and Jesse Stewart (it should be said that this meeting took place during a Toronto snowstorm and some invitees were unable to attend). Much of the discussion focussed on the proposed establishment Radio 3 and how this new service is a crucial area for the development of new music. Tim has been in contact with CBC Vancouver producer, Susan Englebert, on the Radio 3 initiative. Other ideas brought up in the meeting included: trying to integrate more new music into the "non-format" programs that CBC has been experimenting with (for example, the show OUT OF THE BLUE); the new Music Arts Magazine pilot should have a strong representation of Canadian composers; the program SOUND ADVICE should have a "Canadian Cut of the Week" feature; the program RSVP could also have a Canadian segment.

Both John Weinzweig and Tim Brady should be applauded for their ideas and initiative.

## **Arts Councils**

Many of our elected Council members act as regional representatives to their respective provincial Arts Councils. The CLC also advises the Canada Council for the Arts on a regular basis. This past year, the Canada Council has undertaken a review of Canada's national composer service organizations (ACWC, CEC and CLC). On behalf of the Canada Council, Tim Brady prepared a survey which I am sure many of you in this room completed. I certainly look forward to finding out the direction that the Canada Council plans to take.

## **Commissioning Rates**

For 2001/2002 the CLC maintained the suggested minimum rates for commissions at the same levels. These rates have not been increased for the past three years. We continually discuss this matter. Ideally we would like to see an increase in the amount of money placed in the commissioning pools before raising rates.

## **In Memorium**

During this past year, three long-time members of the Canadian League of Composers passed away: Jean Papineau-Couture, Brengt Hambræus and André Prévost. Jean Papineau-Couture was the President of the CLC from 1957-59 and 1963-66. Mirielle Gagné, the CMC's Québec Regional Director wrote a thoughtful tribute to Jean Papineau-Couture in the last CLC Bulletin. The next issue of the CLC Bulletin will include special tributes to Brengt Hambræus and André Prévost.

## **Membership**

As of May, 2001, CLC membership numbers 311 composers. All CLC members are encouraged to invite interested non-members to apply. Sixty new members joined during the past year: George Andrix, Michael Conway Baker, Rolfe Boon, Wolfgang Bottenberg, Howard Cable, Stephen Chatman, Diane Chouinard, F.R.C. Clarke, James Grant Code, Cheryl L. Coney, Paul Cram, Andrew Creaghan, David Dahlgren, Omar Daniel, Roger Deegan, Jean Derome, Kurt Ellenberger, Roddy Ellias, John Estacio, Jean Ethridge, Clifford Ford, Claude Frenette, Vivian Fung, Mrs. Mary Gardiner, Ronald Hannah, Derek Healey, Alan Heard, Suzanne Hébert-Tremblay, Sydney P. Hodkinson, Melissa Hui, Stefanos Karabekos, Jacobus Kloppers, Nikolai Korndorf, Norman Learo, Tony K. T. Leung, Greg Levin, David Lidov, Ramona Luengen, Svetlana Maksimovic, Luc Marcel, Kye Marshall, Philip McConnell, Sandy V.A. Moore, Kelly-Marie Murphy, Antoine Ouellette, Juliet Kiri Palmer, Nicole Rodrigue, Francois Rose, Helve Sastok, Heather Schmidt, Ernst Schneider, Anita Sleeman, Raoul Sosa, Roberta Stephen, Fred Stride, Peter Togni, Andrew Twa, Jon Washburn, Elliot Weisgarber and Gerhard Wuensch.

## **Conclusion**

Let me end by wishing all CLC members a productive year. The CLC's 50th anniversary coincides with our highest membership level and I feel we are a stronger organization because of this. There always remains much work to be done in the promotion, development and establishment of Canadian music but I continually find myself marvelling at the breadth and variety of talented composers that I meet personally and whose music I hear in concerts and on the CBC. Finally, please do not hesitate to contact me or any member of the CLC executive if you feel that there is an important matter that we should investigate. Best of luck for the future.

Respectfully submitted,

**John Burge, President**