

CANADIAN LEAGUE OF COMPOSERS

PRESIDENT'S ANNUAL REPORT 2004-2005

The 54th Annual General Meeting of the Canadian League of Composers is being presented today, May 29, 2005, in the Board Room of the Canadian Music Centre, Toronto, ON. This is the first time in many years that the CLC has had an AGM in Toronto and this location was chosen primarily because it is cheaper to have the national executive travel to Toronto than any other locale in Canada. That said, the CLC has been fortunate to have received funding from the Creators' Assistance Program of Heritage Canada (administered by the SOCAN Foundation) to help offset the costs of having our last few AGMs held in conjunction with other organizations and events (2000 Orchestras Canada Conference in Montreal, 2001 Open Ears Festival in Kitchener-Waterloo, 2002 SOCAN AGM in Vancouver, 2003 New Music Festival and New Music Presenters Conference in Montreal, 2004 Association of Canadian Choral Directors Conference in Winnipeg). Indeed, it was our original design to dovetail this year's meeting with the Open Ears Festival that took place at the end of April. Unfortunately, this kind of undertaking is only possible with special funding and because the renewal of the Creator's Assistance Funding Program was delayed due to the federal government's budget difficulties, the CLC was forced to reevaluate our plans. Cautiously, the SOCAN Foundation had postponed announcing the Creators' Assistance Program and, when it was approved, they set a deadline for applications of April 21, 2005. With the Open Ears Festival starting five days after this deadline, and with no guarantee of retroactive funding, it was impossible for the CLC to proceed with our original plan. Peter Hatch, Artistic Director of the Opens Ears Festival, and a past CLC Board member, was most understanding. The Creator's Assistance Program has been renewed for five years which will allow for the CLC to plan for special events more systematically in future years. I am sure that we will return to the Open Ears Festival again.

As always, I begin this Report with our mission statement and a list of the members on our Executive Council. 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 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; Tim Brady, Jérôme Blais and André Ristic from Quebec; John Burge (President), Omar Daniel (Treasurer), Micheline Roi (Vice-President) and Paul Steenhuisen from Ontario; Patrick Carrabre from Saskatchewan/Manitoba; David Eagle (Secretary) from Alberta; and finally, Janet Danielson and Keith Hamel from British Columbia. All of us on the Executive are very appreciative of our paid Administrator, Mitchell Kitz.

For the CLC, this year is an election year and, with five long-serving incumbents not standing for reelection, it is fair to say that we are facing a changing of the guard. This is, of course, a very healthy occurrence as it is important for each generation to find ways to make the CLC pertinent to their compositional activities. The slate of candidates is very strong for the elections of the Saskatchewan and Manitoba representative and the four Ontario positions and, with the other acclaimed positions, I am confident that the CLC is in good hands. It really does take a high level of dedication and personal sacrifice to serve productively on the board of a volunteer service organization and for this reason, I

would like to make a special comment about the retiring executive members, all of whom have served in executive positions of Vice-President, Secretary or Treasurer at some point. Patrick Carrabré and Keith Hamel have been on the council since 1995 and brought to all meetings a wealth of experience that they have gained in working with other organizations (academic settings, arts councils, orchestras and the Canadian Music Centre, to name but a few). Keith Hamel, for much of this time, was also the Canadian Representative to the ISCM and annually made trips to the ISCM World Music Days Festivals. As has been reported before, a few years ago Keith was the first North American elected to the International Executive of the ISCM. Tim Brady has been on the Executive since 1997 and has certainly been one of the most organized, inspired and imaginative council members. His work on the Pan-Canadian New Music Coalition demonstrates how he brings together all aspects of his career as a composer, performer, promoter and impresario. David Eagle has been on the council since 1999 and was the first representative elected as an exclusive Alberta representative. A thoughtful and well-spoken council member, David always provided a tangible link to the Canadian Electroacoustic Community. Finally, the last council member to be stepping down is Omar Daniel who was elected in 2001 and oversaw the areas of the blank-tape levy and mechanical rights during this time. I myself have been on the CLC Council since 1993 and can assure you that we have gained much from the contributions of these individuals. President Emeritus, John Weinzweig, is still in contact with me concerning CLC matters.

The CLC received funds this year from many sources: The annual dues paid by members; the SOCAN Foundation operating grant was increased to \$10,000 and this 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. In past years this income has been increased by a grant from the Creators' Assistance Fund and it will be up to the new executive to plan for a special project to undertake in the upcoming year.

This past year, the CLC executive did not have a meeting prior to yesterday's meeting in Toronto. We have been able to carry out much work by email but it probably would have been more inspiring and effective to have had an actual meeting as electronic discussions on complicated topics can be somewhat fatiguing. We had hoped to have a small subcommittee meet to investigate better ways of serving our membership and to examine our mandate and infrastructure. The reasons this did not take place will be described under the heading of Arts Organization Consultant.

Legal Internship

I am very pleased to report that for this summer (May 15-August 15) the CLC will have access to a University of Toronto Law student who has just completed second year. Her name is Karen Dawson and she is a graduate of the Bachelor of Music program at Queen's University and I don't mind adding that she was a stellar student in many of my classes. Karen approached me last spring with the proposition of working on copyright and related issues for the CLC under the auspices of a University of Toronto Summer Legal Intern Fellowship for charitable organizations. To set this up we needed to have an actual lawyer available to provide advice and fortunately Paul Spurgeon, Vice-President and Legal Counsel for SOCAN, agreed to do this. Apparently Karen's intern application was one of the most interesting and complete packages submitted to this program in recent years.

We have asked Karen to address such topics as updating our Grand Rights Brochure, working with SOCAN to research and prepare for the renewal of the Orchestras Canada sidebar agreement for licensing concerts which expires in 2007, and investigate having the CLC qualify to represent classical composers under the Status of The Artists legislation. This latter topic is something that the CLC board has thought about for some time but it has always proved to be too daunting for our expertise and energies. While it may prove to be something that the CLC does not want to pursue, achieving this

status could have the potential to force organizations and presenters to enter into agreements on such things as complying to our minimum commissioning fees.

Some of the organizations that we monitor on a regular basis are listed below with a brief summary of important matters that were addressed between May, 2004 and May, 2005.

American Federation of Musicians - Canadian Office

This has been a quiet year for the AFofM and the CLC.

Orchestras Canada

I am personally somewhat disappointed in our relationship (or lack thereof) with Orchestras Canada these days. We seemed to have reached a kind of pinnacle in 2000 when the CLC was actively involved in their biennial Conference that took place in Montreal. This event coincided with the last few years of Betty Webster's reign as Executive Director and I feel the CLC had made real bridges to the orchestral community at this time because of her openness. Since her retirement it seems as if we are continually starting over again. To be fair, I think that the problem that many orchestras have had in the last few years has perhaps been reflected in their national service organization. After some planning, OC canceled their 2002 Conference scheduled for Vancouver and which we had already made arrangements to be involved in. Executive Director, Elisabeth Whitlock only lasted about a year in that position, to be followed by Dan Donaldson who has recently stepped down to become General Manager of the Kitchener-Waterloo Orchestra. Catherine Carlton is currently serving as Interim Executive Director. With this kind of revolving door in the Executive Director's position, the CLC seems to be a non-issue on their agenda. While the CLC was fortunate to have Tim Brady and Micheline Roi represent the CLC at the Orchestras Canada 2003 Toronto Conference, we did not find out about the upcoming 2005 Orchestras Canada Conference which is taking place in June in London, Ontario until it was too late to really capitalize on this opportunity. I would suggest to the future CLC Council that we need to be more diligent with Orchestras Canada, strive to develop a constructive relationship with their next Executive director and work to have a real presence at their next conference (likely in 2007).

Association of Canadian Choral Conductors

Last summer I received many nice comments on how much the CLC's presence and contribution to the Association of Canadian Choral Conductors' biennial conference in 2004 was appreciated. This event took place in Winnipeg on the long weekend in May and it still amazes me that the entire CLC executive was able to attend this event in addition to Ramona Luengen and Harry Freedman who served as panelist on one of the conference sessions. (As an aside, I am pleased to report that Ramona will be acclaimed as a new CLC Executive Council member for BC along with returning council member, Janet Danielson.) We have been invited to be involved in their 2006 Podium Conference scheduled for the May long weekend in Victoria, BC. This will be up to the newly elected CLC executive committee to decide.

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.

As mentioned above, we have asked out legal intern to work with SOCAN on the renewal of the Orchestras Canada sidebar agreement for licensing concerts which expires in 2007. Specifically, it has long seemed to me that Canadian orchestras have been using the Copyright Board of Canada's

exemption from paying royalties on educational concerts in a manner that does not seem in keeping with the original intent of this exemption. This exemption seems justified when the performers in an educational concert are also students or when the performers are not being paid. When professional orchestras present a school concert, all musicians, the conductor, the technicians and support staff are paid appropriately. It seems unreasonable that a royalty payment is not made on the performance of nonpublic domain music in such a situation. In fact, it actually seems to me that a high proportion of music on this kind of concert is often written by Canadian composers or is an orchestral transcription of popular music (film music, pop music or show tunes). As SOCAN and Orchestras Canada have a history of signing five-year agreements, working to rectify this situation now is an opportunity that should not be lost.

The Canadian Broadcasting Corporation/Radio Canada

CBC and SRC have been undergoing internal reviews of the classical music programming that seems by all accounts to be driven by the desire to increase their market share and audience size. Equating popularity with success will arguably rob our public broadcaster of its diversity but it is unlikely that the CLC can do much to stop these changes but we will do our best. Micheline Roi this past week attended an information session on their internally undertaken, CBC Arts Survey that will influence programming decisions over the next few years. A report of this session will be found in the next CLC Bulletin.

Last summer I received many complaints about CBC Radio 1's broadcast of the PBS series entitled, "American Mavericks," that was heard in the last hour the program, SUNDAY MORNING. While the program was admittedly highly entertaining, well packaged and informative, it struck many that it was inappropriate to devote 13 consecutive weeks to a presentation of 20th-century American music when comparable Canadian music doesn't receive such a position of prominence. In discussing this with Mark Steinmitz, the Head of English Radio Music at CBC, he remained unconvinced of the irony of this situation and did not jump at the CLC's suggestion to give the same prominence to our music. He gave some indication of trying to create a kind of roving reporter on new Canadian Classical music that would be featured on a number of existing programs on Radio 2 but this hasn't materialized.

Two other CBC-related items that the CLC is investigating are the apparent disappearance of the Young Composers' Competition which should have taken place this past spring and some of the changes that are happening to the CBC's Music Commissioning Program. We have been informed that the Young Composers' Competition has simply been postponed while CBC investigates establishing a more visible and exciting format for the final concert.

The Canadian Music Centre

The CMC is one of the most important National organizations for our membership. The CLC works with the CMC in presenting the "Friend of Canadian Music Prize," which in 2004 was awarded to Thomas and Isobel Rolston for their strong commitment to Canadian music in such things as developing the "Music and Sound" program at the Banff Centre for the Arts. The award was presented by David Eagle, Secretary of the CLC Executive and John Reid, Director of the Calgary branch of the CMC on January 28, 2005 in Calgary. A complete account can be found in the last issue of the CLC Bulletin.

The CMC and CBC continue to produce the superb Canadian Composer Portraits which are either two or three CD sets that include a documentary on the composer produced by Eitan Cornfield. Last year, John Beckwith pointed out to me that with the exception of the new studio recordings made for the Murray Schafer tribute and the recently released Anhalt set, all of the recorded music came from preexisting recordings or the CBC archives. There should really have been more money provided to

the project to include new recordings. Interestingly, it was the 2004 premiere recording of Anhalt's work, *The Tents of Abraham*, that was used on his CMC Composer's Portrait, that went on to win a JUNO award for the best recording of a Canadian Classical Composition. This recording was made by the Kingston Symphony and the award certainly has done wonders for the prestige of this organization but wouldn't it be great if we could be using some of Canada's first-tier orchestras on this series. Happily, one of the most recent releases, Ann Southam's Composer's Portrait, includes a brand-new complete recording of her *Rivers*, for solo piano. Christina Petrowska Quilico is the pianist for this endeavour and as the work is over 160 minutes long, it is a testament to her dedication to Southam's music and a valuable recording to have access to for all Canadians.

We are also fortunate to have a number of CLC Council members who serve in a similar capacity at the CMC: Keith Hamel is the President of the CMC's National Board of Directors while Omar Daniel occupies a position on the CMC's Ontario Regional Council a Council on which Micheline Roi also serves in the capacity as the CLC's observer. Clark Ross serves on the CMC's Atlantic Canada Regional Council.

Arts Councils

Many of our elected Council members act as regional representatives to their respective Provincial Arts Councils. For those provinces where we do not have direct Executive representation we are fortunate to have CLC members monitor their own provincial cultural scene. Alasdair Maclean is the CLC's Executive Council Liaison for New Brunswick and Monte Keene Pishny-Floyd is the Liaison for Saskatchewan and he has been nominated to stand for election of as the representative for Saskatchewan/Manitoba on the CLC executive (also nominated for this single position is Jim Hiscott from Manitoba).

Arts Organization Consultant

The Canada League of Composers was fortunate to receive an offer from the Canada Council to use up to \$5000.00 to hire a consultant to examine how we are supporting our membership and whether there are better ways to deliver our services. A subcommittee of Micheline Roi, Keith Hamel and André Ristic have done much work on this topic but, after establishing terms of reference for hiring a consultant, the selected consultant found another fulltime job which made working for the CLC impossible. We continue to look for a consultant who will help us undertake this project.

International Society of Contemporary Music

CLC executive member, Paul Steenhuisen, is the Canadian ISCM Representative and continues to provide strong leadership in this position. Both Keith Hamel and Paul recently returned from the ISCM World New Music Days Festival that took place in Croatia from April 15-28, where for the second year in a row, three Canadian works were performed. When it would be considered quite a success to have even one work performed at consecutive Festivals, this is quite a coup. In Croatia, it was music composed by Stéphane Roy, Éric Morin and Patrick Saint-Denis that represented Canada. For the second year in a row, Paul obtained permission to make a CD of all six Canadian works that were nominated for performance in Croatia and copies of the CD were distributed to delegates at the Festival and used for other promotional activities for the composers. Paul also served on the jury for the ISCM Young Composer's Prize in Croatia.

The Canadian works chosen to be submitted for consideration of programming at the 2006 World New Music Days in Stuttgart will be announced shortly. Look for this and other information on the ISCM Canadian Section Website which will be linked to the CLC website shortly. I am also pleased to report

that Paul has been named to the Editorial Board of the World New Music Magazine which the ISCM publishes out of Cologne.

University Composition Positions

The CLC executive spent much time in 2003-2004 publicizing the situation of some Canadian universities not hiring qualified Canadian composers for tenure track positions. In some instances it seemed to the executive that the foreign composers hired were not as strong as some of the short-listed Canadian applicants. Using the material prepared by the CLC, the Canadian Association of University Teachers (CAUT) printed an article on this topic in their Bulletin and met with the appropriate departments of the Federal government to address this situation. The position of the minority Liberal government has been a negative factor in making any headway on this matter but at least the CLC hasn't heard of any questionable recent composition appointments.

Communications

Mitchell Kitz, our Administrative Assistant, handles all day-to-day communications and continues to work on our webpage <<http://www.composition.org>>. Over the past few years the CLC has made many applications to different funding bodies to attempt to obtain financing to help us update our website. All of these requests were turned down. Because the internet is one of the most important and visible means of communications these days, the executive has decided to hire a designer out of our existing reserves. Amongst a list of improvements we are hoping to provide better access to important information and to enable our members to pay their dues and make donations electronically.

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 for the past year and has been doing a wonderful job. 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. Additionally, David Eagle and Keith Hamel are both members of the CEC.

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%. It is unlikely that the CLC will raise rates in the immediate future until we can better gauge the funding situation at the Canada Council and Provincial Arts Councils.

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.

Membership

For this past year, I am happy to report that Éric Morin and Peter Bodnarchuk have joined the Canadian League of Composers in 2005. 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, CLC members Alexander Brott and Patrick Cardy passed away. The reputation of both composers will be very well known to the Canadian music community and both were exceptional composers and teachers. Alexander Brott was also a highly respected conductor of many organizations over his long life. Patrick Cardy served for many years on the executive of the CLC and was President from 1989-1993.

Conclusion

This Report is at best a summary of some of the things that we have been occupied with over the year. It is by no means complete but is presented to provide an overview of our activities. 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 members of the executive.

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

Respectfully submitted,

A handwritten signature in black ink, appearing to read 'John Burge', written in a cursive style.

John Burge
May 28, 2005
CMC Board Room
Toronto, ON