



canadian league of composers

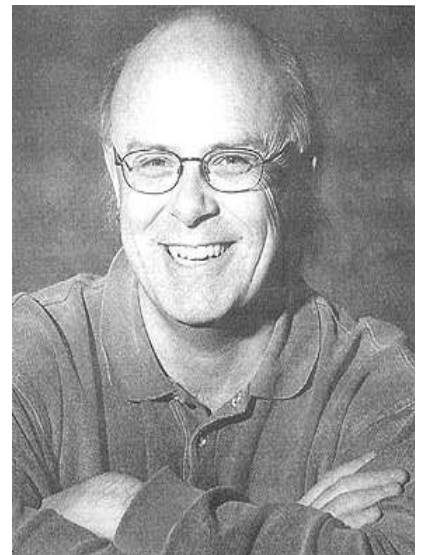
bulletin

spring 2001

Michael J. Baker : A Recollection

I first met Michael Baker in Toronto when I was just out of high-school, and joined a band that played Tower of Power covers and other horn charts. Michael was the new guy from out west, a trumpet player who brought a bagfull of arrangements to rehearsal. The last time I saw him was in-between chemo treatments at Mount Sinai hospital in Toronto. Michael and Marie-Josée 's room had a remarkably un-hospital-like atmosphere . People were always dropping by and at times it felt more like meetings we had at Dooneys or some other café. And lots of people, always lots of people.

For Michael was one of the most socially engaged persons you could ever meet. He knew people from all over, many artists , dancers and musicians, as well as old friends from all walks of life and varied backgrounds. That was how it was with him: to be Michael's friend was to be always included, to be invited to participate in a web of connections that brought all kinds of people together.



And it was never about self-promotion or personal gains with him. In his position as artistic director of ARRAYMUSIC, and his work for groups such as the CLC , he was always ready to promote the work of others, create possibilities for its realisation and unselfishly serve the needs of the community which he helped create.

As it was with life so it was with art. Michael's work, at its best, made connections between artforms, brought diversity together. "BIG PICTURES", perhaps his most fully-realised vision, was both a complete creation, as well as a form for bringing together all of the elements that he loved: music, writing, visual art, theatre and the personal input of all the participants.

Finally , at Michael's memorial service, the standing-room crowd at the small church of St. George the Martyr, was one more example of Michael's ability to bring together people from all the stages and parts of his life. From the harp and organ music that greeted the sombre crowd in the sun-drenched church, to the personal recollections of family and friends and the powerful gospel song that transformed this grief and channelled it into a collective outpouring of spirit, Michael had once again been responsible for creating a moment where people could meet, where ideas could intersect and where we could be grateful for friends who always had time for one another.

- *Henry Kucharzyk*

JON WASHBURN

wins the 2000 FRIENDS OF CANADIAN MUSIC AWARD

The Canadian League of Composers (CLC) and the Canadian Music Centre (CMC) announce today (Nov.15, 2000) the winner of their joint annual Award. This award honours an individual that has demonstrated exceptional commitment to the music of Canadian composers. This prize is open to performers, orchestras, administrators, broadcasters, journalists, teachers, composers or others.

The 2000 winner of the Friends of Canadian Music Award is Jon Washburn, Conductor and Artistic Director of Canada's outstanding professional vocal ensemble, the Vancouver Chamber Choir.

Since founding the Vancouver Chamber Choir in 1971, Jon Washburn has always been a champion of new choral repertoire, having commissioned and premiered over 125 new works by Canadian, American and European composers. He has recorded over 9 discs with the Vancouver Chamber Choir dedicated to the music of Canadian composers. He has also commissioned over 100 compositions from more than 50 Canadian composers. Each year, Mr. Washburn invites 8 composers to a workshop with the Choir. He also holds a contest for Young composers of choral music.

His persistent, constant and generous support for the music of Canadian composers deserves him the honour of the 2000 Friends of Canadian Music Award.

The Award was presented at a concert of the Vancouver Chamber Choir, Dec. 17, 2000 at Holy Trinity Anglican Church.



CLC Council 2001 - 2003

(acclaimed)

British Columbia:

Janet Danielson

Keith Hamel

Alberta: David Eagle

Sask./Man.: Patrick Carrabre

Ontario: John Burge

Omar Daniel

Micheline Roi

Paul Steenhuisen

Quebec: Tim Brady

Denis Dion

Robert Lemay

Atlantic: Laura Hoffman

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BULLETIN
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Homage to Jean Papineau-Couture

Jean Papineau-Couture received his Bachelor of Music from the New England Conservatory in 1941 after having received a basic musical formation in Quebec from Françoise D'Amour (piano, harmony, music history), from Gabriel Cusson (counterpoint), and later on from Léo-Pol Morin (piano). His studies with Nadia Boulanger from 1941 to 1943 (Cambridge, Mass.) gave him the opportunity to analyze in depth some major works of the 20th Century. When he returned to Montreal in 1945, he worked with great dedication teaching music, first at the Montreal Conservatory of Music and then at the Music Faculty of the University of Montreal, on musical composition, and in the management of boards of different music organizations. He was co-founder of many of them like the Canadian League of Composers, the National and Quebec offices of the Canadian Music Centre, and the Société de musique contemporaine du Québec. Finally he has received many prizes to honour his musical excellence and his strong involvement in the musical milieu of Québec and Canada.

For composition he once said:

"For me, inspiration consists in getting to work. Stravinsky said, 'Of course, I have realized that if you are not listening attentively to ideas that are coming to you freely nothing comes out of it because it is immediately forgotten. From there, here is how I have evolved.

"First, at the beginning of my career as a composer, I was touched by the impressionistic approach. This attitude towards impressionism is still there when I write with words.

"Furthermore, I have written works with the bi-modal approach, we even can talk of polymodal. One sole tonic can bring many intertwined modes. Of course, I am talking of Gregorian or exotic modes.

"Finally, I came to total-chromatic. There is no more tonic and the twelve half-steps follow in diverse orders. I have never used third or quarter tones; I do not believe that a listener, even a very good one, can notice the difference between these small intervals. That is enough for me to keep on composing. And for me to compose is a vital need."
(J. Papineau-Couture, 1999)

In closing, I would like to add this personal homage:



Dear Jean,

Your energy, your persistence and your tenacity are so inspiring. How can one not be astonished, astounded and inflamed by all the musical accomplishments you have performed over these decades. What a model to follow by everyone. Beyond the pedagogical work, the creative activities, the administrative action, your musical work carries us into a dimension that transcends time and space. Your musical research on timbre, on structure, thematic and aesthetic treatment, the solving of technical problems has created a wonderful sound world and without jeopardizing the listening of music. This is for that reason that your works are capable of touching the hearts and the minds.

Thanks to the magic of the musicians, their talent and their profound implication into the creation of new works, these musical explorations and messages are coming to us with grace. We only have to open our ears, hearts and minds.

Thank you very much Jean for all the happiness. I wish to express appreciation on my behalf, and surely I have no doubt for everyone else.

Mirielle Gagné
Québec Regional Director, CMC



Canadian League of Composers 50th Anniversary Celebration May 3 - 6, 2001 Kitchener-Waterloo

For fifty years the Canadian League of Composers has represented the needs, interests and aspirations of Canadian composers. Founded in Toronto in 1951 by John Weinzweig, Louis Applebaum, Harry Freedman, Andrew Twa, Murray Adaskin, Harry Somers, Phil Nimmons and Samuel Dolin, the CLC has grown to a membership of 300 composers from across the country.

This year's 50th Anniversary Celebrations will coincide with Kitchener-Waterloo's Third OPEN EARS Festival of Music and Sound, May 2-6, 2001. In addition to the numerous concerts and events, the Festival's Composers' Symposium will examine the Canadian composition scene from the perspectives of Ritual, Heritage and Vision. The Canadian Music Centre will also provide information on their score digitization and internet projects.

The CLC's Conference highlight will be the SOCAN Past-President's Dinner on the Friday night. With the exception of the recent death of Jean Papineau-Couture, all of the CLC's Past-Presidents are still productively active composers and every effort is being made to bring as many Past-Presidents to the conference as possible. The SOCAN Foundation has generously provided the CLC with funding specifically for this and other conference events

The CLC's 50th Annual General Meeting and Executive Council Elections will take place on Sunday morning.

All conference events will take place at the beautiful Victoria Park pavilion, within walking distance of the Walper Terrace Hotel and Centre In The Square.

CONFERENCE HIGHLIGHTS (included in registration fee)

* Pass to all OPEN EARS Events (\$75.00 value)

* Thursday Afternoon, May 3: Registration, Panel Sessions, Opening Reception\Cocktail Party

* Friday, May 4: Panel Sessions, CMC Lunch, SOCAN, Past-President's Dinner

* Sunday, May 6: CLC Annual General Meeting and Elections



may 2-6 / 2-6 mai, 2001

Conference fee:
\$165