

CANADIAN LEAGUE OF COMPOSERS BULLETIN

WINTER 2004

Mary Gardiner winner of CLC/CMC Friends of Canadian Music Award 2003

The **Canadian League of Composers (CLC)** and the **Canadian Music Centre (CMC)** are pleased to announce that Canadian composer and educator, Mary Gardiner, is the recipient of the 2003 Friends of Canadian Music Award. This annual \$1,000 Award is a joint venture between the CLC and the CMC, honouring those who have demonstrated an exceptional commitment to Canadian composers and their music. Mrs. Gardiner was presented the Award at a reception on November 2, 2003 following the Pan-Canadian Music Coalition meeting in Toronto.

A dedicated and tireless supporter of Canadian music, Mary Gardiner has demonstrated her commitment to Canadian composers and their music as a long-standing educator, adjudicator, and promoter of Canadian music. She has worked continuously to have Canadian music as a regular part of student repertoire by having it included in the syllabi of music institutions across the country and having it available through publications. She also leads a number of workshops and master classes to educate music teachers, parents and students, inspiring them to explore and perform Canadian musical works.

"It is this sort of initiative, carried out at the grassroots level, where it is of such vital importance, to demonstrate effectively that music is indeed a living art and to build the all-important bridges between composers, teachers and

performers – connections which form the foundation of a healthy and vibrant music community. It takes a knowledgeable and gifted communicator to unravel the sometimes baffling language of contemporary music and to do so in a way which introduces newcomers, students and teachers alike to the sheer inventive fun of it all. Mary is such a person," says Ann Southam.

Mary has also served on a number of boards. She is a founding member of the Association of Canadian Women Composers, whose mandate is to promote the performance of works by women composers. She has also served as president and a board member of the Alliance for Canadian New Music Projects, an organization that promotes the study and performance of Canadian music by music students of all levels and has also served as a member of the CMC Ontario Regional Council and the CMC National Board.



Proposal for the creation of a Pan-Canadian Music Coalition

Having received a mandate from the March 2003 New Music In Canada Symposium on New Music to elaborate plans for a pan-Canadian coalition, we submit to the community the following document.

In order to proceed we ask that you send us your support in principle, and your comments, for this proposal.

The final draft of the proposal will be submitted for ratification in March 2004 to the community.

MANDATE

Acknowledging the fundamental contribution of creative art to our society, we shall develop and advocate for living Canadian art music nationally and internationally.

GOALS

1. Increase awareness in the general Canadian public of the existence of living Canadian art music.
2. Increase the public acknowledgement of the social and artistic contributions of living Canadian art music to our society.
3. Bridge stylistic and regional barriers in order to broaden the dissemination of living Canadian art music.
4. Increase the presence of living Canadian art music in the educational system.
5. Expand the presence of living Canadian art music on the international stage and to encourage the presentation of international living art music in Canada.

Membership in this coalition will be open to anyone supporting its mission and goals. This coalition will work to advance the cause of all styles of contemporary musical expression for which no commercial infrastructure exists in Canada. Proposed activities would include:

- a bi-annual conference of the new music community.
- lobbying of the appropriate government agencies.
- national and international promotion and exchange of ideas and information.
- provide new music teaching resources to educators.
- to create an inclusive directory of Canadian new music resources.



Tim Brady, QC; Therese Costes, MB; Aimé Dontigny, QC; Mireille Gagne, QC; Michael Matthews, MB; Jim Montgomery, ON; Jordan Nobles, BC

For more information, contact: <http://www.laliste.qc.ca/nmc-8/>



BULLETIN

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The CLC wishes to thank for their support:

The SOCAN Foundation

and our members!

photos: John Gray

UBC Position Report

Last spring the CLC received numerous complaints from composers across Canada who were upset by a recent full-time appointment of an American composer at the University of British Columbia. The appointment was made at the Assistant Professor level and was a tenure-track position. It appeared to many CLC members who were familiar with this appointment that federally mandated hiring practises had not been followed. Indeed, as I personally know of many highly qualified Canadian composers who are in search of a university position, that my first reaction upon hearing this news was that there must have been an error as well.

Before bringing this situation to the attention of the Canadian Association of University Teachers, (CAUT), the CLC Executive decided to contact UBC to give them a chance to explain their justification for this appointment. On behalf of the CLC, I wrote a letter to the Director of the School of Music at UBC requesting this information (with copies sent to the Composition Division Head, the Associate Dean responsible for Music and the Dean of Arts). In my letter I pointed out that, although it is now possible for universities to advertise positions simultaneously in Canada and abroad, priority for appointments must still be given to Canadians and permanent residents who meet the required qualifications.

I received a rather perfunctory letter back from Dr. Jesse Read, the Director of the School of Music, which did not provide further information about the appointment process but simply attached a copy of the letter sent to the rejected applicants. I followed this letter with an email to Dr. Stephen Chatman, Composition Division Head, again asking for additional information and pointing out, among other things, that the CAUT's guidelines clearly state that, "HDRC [Human Resources Development Canada] requires that qualified Canadian and permanent residents must be given priority for appointment. This means that Canadian citizens and permanent residents who are found qualified are to be offered the position before it can be offered to a foreign candidate. Until it is determined that no Canadian applicants or permanent residents are qualified, no other applicants should be considered."

When this final request went unanswered, the CLC contacted James Turk, Executive Director of the CAUT. The CAUT had already been made aware of the UBC appointment and were also of the opinion that hiring protocols had not been followed. It appeared that the UBC Search Committee had not limited their initial short list to only Canadian applicants and that both Canadian and non-Canadian composers were interviewed during the one round of interviews. The CAUT was also aware of similar situations that have happened at other universities and was in the process of arranging a meeting with HDRC to bring this matter to their attention. The CLC was able to convince some of the unsuccessful Canadian applicants to contact the CAUT. A few of these composers even agreed to provide their resumes to help the CAUT demonstrate to HDRC that UBC really did overlook highly qualified Canadians. It takes a great deal of courage to come forward at this stage in an inquiry and the CLC is very grateful to those composers. There is a certain element of "safety in numbers" in this kind of investigation as the larger the

pool of examples provided, the more ridiculous appears the claim that "there were no qualified Canadians available for the position."

Mr. Turk has informed me that during his recent meeting with Jane Stewart, Minister of Human Resources Development, he used the UBC Composition Appointment as one of three examples of Canadians being passed over for tenure track jobs at Canadian Universities. Ms. Stewart expressed concern with this practise and the HDRC is to investigate the matter. In the meantime, the CAUT is in the process of launching a publicity campaign to get UBC to rectify this situation by either reopening the position to another round of applications, or by creating a new composition position for which only Canadian composers will be considered. The CLC Executive recently passed a motion supporting this action. Further to that, if you yourself applied for this position and would like add your resume to those that the CAUT already has as supporting documentation, I would encourage you to contact James Turk at Turk@caut.ca.

- John Burge

Orchestras Canada

From June 5th to 8th, Micheline Roi and I attended "Soundings", the 2003 Orchestras Canada Conference, on behalf of the Canadian League of Composers. The conference is part of a long-term study (also called "Soundings") undertaken by the orchestral community to look at its current problems and long-term solutions. The "Soundings" report is very comprehensive and includes a small section on new music. It is quite similar to the Canada Council-initiated analysis of the new music community completed two years ago. Information on the report is available at www.oc.ca.

The conference was both well attended and organised. As one would imagine, it was primarily concerned with issues regarding fund raising, governance, subscription sales, and traditional orchestral repertoire. Nonetheless, creative music and creative thinking were also on the agenda: "Artistic vision is practical" was a conference catchphrase. This was heartening to me, as it acknowledged that the performance (and creation) of music is the primary function of the orchestra, and that all aspects of the organisation should follow artistic ideals rather than the directives of marketing, promotion or development departments.

Each day was full, with two intense plenary discussions and many smaller working sessions in which 15 - 20 people focussed on a single topic. Micheline and I attended different working sessions. Micheline was the featured speaker at the New Music working session (see a summary of her presentation elsewhere in this bulletin), and I participated in sessions on "Governance and Artistic Vision", "Artistic Leadership", "The Complete Musicians c. 2015", "Programming", and "Funding Transformation and Innovation". In each session, participants listened with interest to composers' perspectives on orchestral issues.

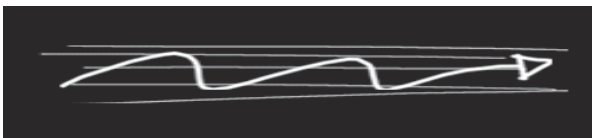
This conference left me with the general impression that new music has made good headway with orchestras, especially with small to medium orchestras. The Regina New Music Festival, the amazing commissioning activities of the Manitoba Chamber Orchestra, the strong interest in new music by community orchestras such as Timmins, Ontario—all speak to a growing realisation that composers and musical creation can be an integral part of an orchestra's agenda.

There were almost none of the usual "my audience hates new music" comments: it seems that new music, if properly contextualised, can actually be a strong, positive component of orchestral programming according to several Artistic Directors who spoke at the conference. But context is crucial, and both orchestras and composers must work together to present the music in a way that invites listeners into the process and into the music.

On the other hand, new music is clearly not a major priority for Canada's orchestras. Quite frankly, it would be unrealistic to think it ever will be, what with the history, the mainstream repertoire, and the huge financial challenges of running these multi-million dollar companies. On the other hand, new music is no longer viewed by orchestras as a fundamental programming "problem", nor with the skepticism of twenty years ago. Changing demographics, a range of increasingly sophisticated Canadian composers who know how to work with orchestras, and some gentle prodding by arts councils are all transforming our relationship with orchestras for the better.

Our challenge seems to be convincing orchestras that we can help answer the fundamental question of "where does the orchestra go from here?" Simply pretending (or wishing) we were in Vienna in 1900 is not going to work. Both the imaginative programming of new music and an innovative and personal interaction with articulate, committed composers seem to me live options for orchestras which, on the evidence of the 2003 Orchestras Canada Conference, a fair number of our orchestras are now willing to consider.

- Tim Brady



Changes to the ISCM Canadian Section

The ISCM Canadian Section has reached the following decisions regarding selections for ISCM works:

- There will be no jury.
- ISCM Canadian Section works will be gathered from the following:
 1. the CBC Young Composers Competition Grand Prize-winning work (every other year), alternating with the Opus prize winning composer's most recent work.
 2. The first prize work in the chamber category of the SOCAN Young Composers Competition (every year).
 3. The CBC/SRC selected work from the International Rostrum of Composers (alternating years - one year CBC, the next year SRC).

The ACWC, CEC, and CLC will each select a work. The CLC will automatically select the Jules Leger prize winning work. Ensembles will be invited to submit concert proposals relating to festival themes, etc. Individuals are reminded that they can submit directly at <http://www.iscm.nl/ind/wmd2005.htm>. The deadline is March 1, 2004

Money saved from the jury process will be used to better promote and disseminate the selected works within Canada and internationally. We will review the process again in a few years.



Canada Council
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du Canada

- [Paul Steenhuisen](http://www.iscm.nl), president, ISCM Canadian Section

CANADIAN COMPOSERS CONTRIBUTE TO THE VITALITY OF CANADIAN ORCHESTRAS

Micheline Roi, CLC Vice-President, addressed the Orchestras Canada Conference, June 2003. Here are the highlights of her very practical message to orchestras:

When Orchestras Canada asked me to speak at this conference on “Beethoven had a new music orchestra but no TV,” the nouns jumped out at me: Beethoven, New music orchestra, T.V. How do they relate to the theme of the day, Artistic vision and connecting to the community?”

Beethoven, the WHO, the composer, represents the human connection. The new music orchestra, the WHAT, represents the current, the now. T.V, the HOW, represents how we get the music to the community.

If an orchestra is to connect with the community, it must to capitalize on our Canadian preoccupation with national identity and our obsession with the new. So how do Canadian composers fit into the “Beethoven had a new music orchestra but no TV” statement?

1. “Beethoven”, the human connection:

Orchestras have been using personality as an audience draw for a long time through conductors and soloists, why not use composers? When the audience connects a face to a name or a personality to a piece of music, this directly connects artistic vision to the community.

Some programs are already in place—for example, Composer Talks, where composers share inspirations either before the concert or from the stage. This connection can be made stronger: a composer could phone a select group of subscribers to remind them of the upcoming concert featuring their piece; a special ‘meet the composer’ fundraiser could be arranged for patrons; or a “date” could be set up under Canadian Music Centre’s *Composer Companion Program*, where a composer and a concertgoer attend the concert together.

Whatever the needs of your orchestra, there is a Canadian composer whose talent and personality to match it. Whoever you choose and however you choose to connect with your community, meeting and knowing a Canadian composer will help humanize the new.

2. “Beethoven had a new music orchestra!”

We are obsessed with the new and the current in everything but orchestral music. An orchestra can bridge this gap by programming new music pieces that are directly influenced by a piece in the traditional repertoire, perform both works and have the composer describe the connections between the old and the new. Another already successful approach is to program works that combine several artistic disciplines: new dance, video, film, visual arts, and literature and paired with new music. This has a two-fold payoff: the other arts to build a bridge to new music, and the audience will expand as the patrons from the other arts join your audience.

3. “But no TV”

How do you deliver the music? Are there new ways, methods of connecting with the community? Reach out beyond the concert hall venue to draw the listeners in. A good model is the American Composers Forum called “Composer’s Datebook”, a daily two-minute radio spot on NPR, a drive home classical program designed to engage, inform, entertain listeners with timely information about composers from the past and present, with appropriate music related to each. This model could be adapted by Orchestras Canada to highlight upcoming orchestral programs from across the country. It brings together all the ways of connecting with the community mentioned above: composers’ personalities, bridging the old and the new and using a new method of delivery.

In summary, whether your orchestra chooses to use new personalities, new music or new delivery, be aware that Canadian composers are a talented, economical, and artistically diverse resource that can help you connect with your community.

- **Micheline Roi**

Canadian League of Composers 53rd Annual General Meeting

Sunday, May 23, 2004 Winnipeg, Manitoba

The Canadian League of Composers will be holding our 53rd Annual General Meeting in conjunction with the Association of Canadian Choral Conductors’ Biennial Conference which is taking place on the 2004 May Long Weekend in Winnipeg. The Conference is known as PODIUM 2004 and runs from May 20-23. The Canadian Choral community has a strong record of supporting Canadian music and having the CLC Executive present for this conference is excellent opportunity to work with the ACCC on issues of mutual interest. To that end, the CLC is able to use some of our SOCAN grant to fund a Friday night Reception for all Conference delegates. All CLC members in the Winnipeg area are also invited to this event. The CLC’s Annual General Meeting will take place on the Sunday morning with the Sunday afternoon of the conference featuring a panel discussion comprised of two Canadian choral conductors and two Canadian composers. The CLC is grateful to composers and CLC members, Ramona Luengen, from Vancouver and Harry Freedman from Toronto, for agreeing to serve on this panel which will be chaired by CLC President, John Burge. Again, all CLC members are invited to attend this panel discussion without having to pay a single session registration fee. Specific information about the dates and times of these events will be sent out in the next Bulletin along with the Agenda for the AGM.

Canada Council Music Commissioning Program

In 2003, Russell Kelley, Head of Music at the Canada Council and Shannon Peet, Music Officer at the Canada Council responsible for the Music Commissioning Program, presented to the CLC an overview of the Commissioning Program and some suggestions about applying to the program for composers and commissioners. This information was printed in the 2003 Spring CLC Bulletin. Also included in their overview, but not printed in the Bulletin at that time, was a summary of challenges facing this program. The primary concern about this program is that in recent years, the success rate has changed from a ratio of one successful application in four, to one-in-six. This change can be seen as the result of the increase in the CLC's Minimum Commissioning Rates coupled with an overall increase in applications over the past decade. It should be noted that our rates had not been increased for the 5 years prior to the rate change in 2002 and that this increase was justified to Arts Councils by a comparison of our rates with those of other countries.

As I am sure all CLC members will know, while we refer to the Commissioning Rates as minimums, they have in effect become maximum rates as no Arts Council will pay composer fees above the CLC rate. It is the rare composer who is able to have the commissioner obtain additional funds for the commission from other sources (although this does happen).

The Canada Council recognizes that it is the CLC's responsibility to set our commissioning rates but they point out that juries are finding it increasingly difficult to compare composers who may have very different levels of experience or financial situations, yet are applying for funding at the same commissioning rate. This becomes especially troubling when juries see how quickly the allocated budget is spent. They have asked us to consider two things:

- 1) The establishment of multi-tier system that would incorporate such things as different rates based on years of experience.
- 2) The possibility of awarding partial grants.

The current CLC Executive has spent much time debating this issue and it is our decision that it is not in the interest of our members to entertain either suggestion. It appears to us that the simplest way to increase the success rate is to increase the funds in this program. Indeed, we feel that it is important for our membership to be united in this and to keep encouraging commissioners to submit applications to this program so that it becomes apparent to the Canada Council that only additional funding will improve the situation. It is, in fact, our belief that there is a situation of long-term underfunding in the program.

Approaching this in a more positive light, it can be argued that even with an ever increasing number of applications (in spite of the decreasing success rate), it is becoming increasingly important to performers and performing organizations across the country to commission new music. This aspect alone is almost cause for celebration and would be, if more of these initiatives could be funded at a National level. Indeed, our sympathies lie not only with composers whose applications are given a high recommendation but fall below the cutoff line, but also with the commissioners. These presenters and performers are trying to plan seasons and programs around premiere performances but are invariably finding that the funding situation looks more and more like a lottery. What the CLC would love to investigate is if there is some way to creatively provide the more established/successful performing organizations with access to guaranteed commissioning funding. Ideally, this would have to be new money.

In all of this, it is worth remembering that composers do not apply for commissions directly. The commission application is submitted by a performer or ensemble who has already endorsed their belief in the composer's artistic vision and expertise by promising a premiere performance of the new work and all the time and expenses involved therein. In most other programs at the Council, individuals or organizations apply directly for their own funding. Thus, it can be argued that the composer listed on a Canada Council Commissioning Application has already gone through a selection process. Considering that most groups or individuals do not submit more than one application per deadline, the number of composers presented to each commissioning jury is really quite astounding. Simply put, Canada has an abundance of highly qualified composers whose music performers want to premiere and we should work to achieve a higher success rate in the Canada Council Commissioning Program by securing additional funds.

If you have any ideas or comments on this matter, the Executive of the CLC would greatly appreciate hearing from you. The complete text to the initial Canada Council article can be found at our website along with this response. If you send us your thoughts by email <clc@musiccentre.ca>, please indicate if you would like them posted on the website. We have also asked the Canada Council to respond to our reply at their convenience and will strive to see if we can find ways to work with them improve the commissioning program.

- John Burge