Canadian music in Conservatory education

by Victoria Warwick and Jason van Eyk

Outside of the public school system, thousands of young Canadians receive their musical education through private study. These students and their instructors are blessed with a dedicated network of educational bodies to help focus and guide both instruction quality and learning excellence. Perhaps the best known among these is the Royal Conservatory of Music, but organizations like Conservatory Canada and the Canadian National Conservatory of Music are also very active in providing a musical education to our country’s youth. As well, private music instructors benefit from the existence of regional music teachers’ associations, joined together under the banner of the Canadian Federation of Music Teachers’ Associations. These “RMTA”s help support the attainment of high teaching standards, inspiring elevated musical achievement through a variety of programs and services.

Another interesting common point among all these organizations is their commitment to Canadian composers and their work. One could easily question why this might be the case. If the primary focus of these educational bodies is to provide excellence in music education, why would Canadian music be a factor? Surely the focus should be upon études and standard repertoire, performance preparation and competition readiness. Or is this means of thinking about conservatory education now outmoded? Taken collectively, the above organizations offer a comprehensive explanation of the importance Canadian music plays in music education, and the resulting range of extended benefits.

Firstly, learning the work of Canadian composers excites and inspires young musicians through meeting, talking to and sharing ideas with living, breathing music creators. More fundamentally, it provides a range of artistically and technically demanding works for study and performance. As a result, Canadian composers are encouraged to provide good materials for Canadian students, and young performers are motivated to seek them out. These actions, in turn, help expand the local music market, stimulating our country’s creative talent to be active here at home. But most importantly, Canadian music in conservatory education connects young musicians to their country’s artistic voices through music that speaks with a contemporary voice and enriches an overall sense of national culture. Ultimately, it enlightens the performers, teachers and arts supporters of the future.

While this commitment to Canadian music is a unifying factor, the manner in which each educational body integrates it into their programming differs. The following provides a quick overview of the various positions, programs and services that each organization contributes to the placement of Canadian composers’ works in conservatory training.

Canadian Federation of Music Teachers’ Associations (CFMTA)
The CFMTA was formed in 1935 as a national association of qualified private music instructors. Its purpose is to promote and maintain high standards of teaching among members and to foster...
From the Regional Director

IT’S ALWAYS A PLEASURE TO START THE NEW YEAR ANTICIPATING SOMETHING NEW.

Within Ontario Notations, we are pleased to welcome Victoria Warwick as a new contributor, collaborating on her first article covering Canadian music in conservatory education. This is a very informative view on the subject in anticipation of the first CFMTA/MTNA/RCM Collaborative Conference. Prior to this significant gathering of music educators, the Conductors Guild holds its 2007 International Annual Conference in Toronto, the first non-American city ever to play host. It is also the first to invite a Canadian composer-in-residence, CMC Associate Ah Baldwin. A much less glamorous first for Ontario Notations is the printing of our first correction. Our apologies for incorrectly identifying Tony K.T. Leong as a previous candidate for the International Competition Prix Luxembourgeois in the fall 2006 issue. Rather, Tony had a work included on a Luxembourg Sinfonietta CD that pre-dated the Competition. Despite our regret for that minor error, you can always count on us to be excited to introduce our new Ontario Associate Composers. You’ll find brief introductions inside.

Often we must temper our excitement with some sad news. We regret to say goodbye to Associate Composer John Wyer, who passed away on October 31st. Robert Everett- Green gives a lovely In Memoriam to the composer, performer, teacher and guide. We are also disappointed to announce the departure of National Librarian Nick Tustin. Nick was a strong but silent contributor, making several improvements in essential areas of CMC’s collections. His insight into the unique position of CMC Associates’ work within the context of Canadian Copyright law, and his involvement in the Canadian Creator’s Copyright Coalition, resulted in more flexible CMC library policies, through which our patrons now have improved access to CMC assets. Nick also helped spearhead the AV Trust Audio Heritage project, profiled in the fall 2006 issue. Thanks, Nick. We wish you well.

Despite the nature of newness and change, thankfully we can count on some things to remain the same. For one, we can count on the winter months to bring new music festivals. The University of Toronto new music festival returns at the end of January, this year celebrating the fifth anniversary of the Karen Kieser Prize. The Windsor Canadian New Music Festival fills the first few days of February with five brand new works. And the Winnipeg International New Music Festival returns mid-February with Christian Haizin as Composer-in-Residence. You can also count on Ontario Notations to make every effort to provide a wide view of the Canadian music landscape, reporting on a range of important milestones, international activities, interesting projects, entertaining topics and stimulating ideas. And we know we can depend on our numerous contributors to be the source of the ever-rich stories this publication strives to provide.

Finally, you can count on CMC-Ontario to be here to serve you. Our doors, phone lines, e-mail inboxes and website are open for you. Browse through our growing collection of 17,000 scores by over 650 of Canada’s leading composers. Listen to and purchase from over 1,000 Centrediscs and other independent CDs and DVDs. Or just touch base and catch up with the latest news.

Until next time,

Jason van Eyk
Ontario Regional Director

And then there is our regular CMC day job! Oh yes, and once an while an evening at home. As you can see, challenges are met, fun is being had – it’s never a dull day!

A number of important projects have been underway over the past months, including a professionally-developed CMC stakeholder survey, managed by Hill Strategies Inc. The survey included 92 questions and a number of open-ended comment areas designed to collect high quality feedback. The survey itself was posted to the CMC’s website for the month of September and was forwarded directly to CMC Associate Composers, as well as our numerous supporters, donors, library users, CD purchasers and score buyers. We are most impressed with the high number of survey responses we received! Thanks to our respondents and Hill Strategies Inc., CMC now has extensive information to better understand its current performance and guide its future direction.

One of the most important messages coming from the Survey is that both Associate Composers and customers find all CMC services very valuable, and that these same groups express a very high satisfaction rating for almost all CMC services. It was also interesting to learn that the CMC website carries considerable importance with our users – it is where the largest percentage (77%) of CMC visitors would turn first if they have a question and where the largest number of respondents (92%) said they found the information they were seeking. This is not to minimize the importance of CMC staff: 79% of respondents find our employees to be vital, very knowledgeable and understanding of their questions and needs. Finally, when looking into the future, a majority of Associate Composers stated that they would be very interested in having CMC take a more dominant role in promoting their work throughout Canada and around the world. Even more encouraging was the overwhelming suggestion that CMC open its doors for concerts and increased in-house activities. Well, it looks like we’ll have our work cut out for us in the next little while!

From the Executive Director

AS I WRITE THIS NOTE THERE ARE WAY TOO MANY THINGS THAT NEED OUR ATTENTION. BUT SOMEHOW WE SEEM TO SQUEEZE EVERYTHING INTO OUR TIMETABLE, INCLUDING FUNDRAISING GALAS, MANY CONCERTS, AWARD RECEPTIONS, TRAVEL, ROUNDTABLES OUT WEST, VISITS TO OTTAWA, NATIONAL BOARD MEETINGS AND CELEBRATING CMC CENTREDISCS’ 25TH ANNIVERSARY.

Moving beyond the survey results, Saturday November 25th was a very special day in the history of the Canadian Music Centre, when our Centrediscs label celebrated its 25th Anniversary. Many of the label’s composers and performers came together with past Executive Directors John P.L. Roberts and John Miller, CMC President Allan Bell, Vice President Owens Underhill, as well as CMC donors and supporters, to enjoy a series of live performances and general celebrations. Centrediscs Manager Richard Trudel also produced a very elegant 25th Anniversary brochure featuring the nearly 100 Centrediscs CDs, and totaling some 500 individual Canadian works. This award-winning label is looking forward to announce its Composer Signature series, featuring Canada’s mid-career composers, and if our New Year’s resolution sticks, the New Impressions series for early career composers.

In closing, I have some staff news: CMC is in search of a new National Librarian to replace Nick Tustin, who is now at CBC. We also welcome Greg Newcombe, who comes to us from Vancouver after seven years with our B.C. office. Greg is now Project Manager for Composer Portraits – Influences of Many Musics, a special online project (more on this one later). Finally, I am happy to introduce Travis McCandley, who has joined CMC as the Systems & Information Architect. Get ready for new exciting items from him at www.musiccentre.ca.

Best wishes for a Happy New Year!

Elisabeth Bihl
Executive Director
The Ontario public education watchdog, People for Education, makes a compelling argument for increased funding to arts education: “Arts programs encourage new ways of problem-solving, enhance students’ understanding of their cultures and engage students who might otherwise drop out of school. New Canadian research has also linked students’ abilities in math and other academic subjects with their exposure to music programs.” With over 95% of Ontario’s children attending public schools, this information suggests that the quality of music education is vitally linked to the province’s well-being.

So how are we doing? Music is a mandatory subject in Ontario schools. But to teach the curriculum well teachers need specialized skills and training. In 2006, People for Education report that 45% of elementary schools have a specialist music teacher. This is the first increase since the Harris government’s controversial funding formula was introduced. Yet, this still leaves us well below 1998’s level of 58%.

The vital importance of music is demonstrated in the willingness of parents to fundraise for their children’s arts education. This year, 20% of secondary schools and 54% of elementary schools reported that parents fundraised for arts enrichment activities. Such activities might include a visit to the CMC or a collaboration with an Associate Composer hosted by a music organization. Soundstreams Canada has just such an outreach and education program, bringing composers into the classroom and students into the concert hall. The Ontario-based Prologue to the Performing Arts also connects young people to high quality programming. For example, Prologue brought James Rolfe’s opera Elijah’s Kite, performed by Tapestry New Opera Works, to over 30 Ontario schools this past November. Unfortunately, access to arts enrichment programs is often contingent upon a school community’s ability to fundraise, an inequitable state of affairs where a school may raise anywhere from $0 to $100,000 per year.

But music education doesn’t just take place in our schools. Many students also study privately. The Ontario Chamber Ensemble has been delighting audiences for years with their world-class performances of chamber music. For the last time ever they are touring out with Toronto’s finest string players to form the Amici Strings in a program that includes three executive works for double string orchestra by Alfred Schnittke (Russia), Brian Chesson and Sean Areth. The program also includes two other striking works for string orchestra by Harry Freedman and Lili Boulanger’s Renard.

### From the Regional Council

The Ontario Regional Council

Vice-Chair, Ontario Regional Council

Juliet Palmer

Most Sincerely,

Committees: Education, Fundraising, Communications, Volunteerism and Regional Presence.

Office. And we are always hungry for interested, energetic Voting Members to join our Council. Have you ever wanted to nominate someone to the Ontario Regional Council? Who would be a strong advocate for Canadian music? Who would offer the expertise and experience to tackle future challenges? Associate Composers and Voting Members. Who would be a strong advocate for Canadian music? Who would offer the expertise and experience to tackle future challenges? Associate Composers and Voting Members.

### CMC-Ontario

Christien Ledroit had the younger audience members grooving to its striking electronics. At this year’s Fund event, a new work for violin and CD by Christien Ledroit was premiered. The Ledroit work was commissioned through the Norman Burgess Memorial Fund, which commissions new works for young string players. This year’s Fund event, a new work for violin and CD by Christien Ledroit was premiered. Ledroit had the younger audience members grooving to its striking electronics. At this year’s Fund event, a new work for violin and CD by Christien Ledroit was premiered.

### The Ontario Public Education Watchdog

People for Education, a watchdog group that monitors public education in Ontario, has released a new report highlighting the importance of music education in schools. The report notes that music education is a mandatory subject in Ontario schools, but access to arts enrichment programs is often contingent upon a school community’s ability to fundraise, an inequitable state of affairs where a school may raise anywhere from $0 to $100,000 per year.

People for Education also notes that many students also study privately. The Ontario Chamber Ensemble, for example, has been delighting audiences for years with their world-class performances of chamber music. However, access to these programs is often contingent upon a school community’s ability to fundraise, making it difficult for schools with limited resources to provide music education.

### The Ontario Chamber Ensemble

The Ontario Chamber Ensemble has been bringing high-quality music to schools and communities across the province for many years. Their programs include concerts, workshops, and outreach initiatives designed to engage young people with music. However, many schools struggle to fund these programs, leading to an uneven distribution of musical resources across the province.

### Conclusion

Music education is vital to the development of young people in Ontario. It enriches their lives, enhances their abilities, and provides a pathway to future success. However, access to music education varies widely across the province, with some schools unable to provide even the most basic musical instruction. As educators and music lovers, we must work together to ensure that every child in Ontario has the opportunity to explore and enjoy music.

Most Sincerely,

Juliet Palmer

Vice-Chair, Ontario Regional Council
Where to hear the works of Ontario Associate Composers

**March 6 & 7, 2007**
- Janice Rafiee: "Gro and Savas" – Royal Conservatory of Music, Toronto, 8 pm, and 7:30 pm, March 8, Toronto, ON
- "Alphabeth" – Corus Entertainment, 8 pm, March 9, Toronto, ON

**March 9 & 10, 2007**
- Andrew Stanford: "New York" (premiere) – Toronto Symphony Orchestra; Peter Gourjian (conductor) – Ray Thompson Hall, 8 pm, Toronto, ON

**March 10, 2007**
- Oscar Daniel: "Avantgariz" – The Penderecki String Quartet, Oliver Daniel (violinist) – The Music Gallery, 8 pm, Toronto, ON

**March 10, 2007**
- Veronika Krausova: "Meditation (Tangled Heart)" – The Penderecki String Quartet, Kimberley Barber (violinist) – The Music Gallery, 8 pm, Toronto, ON

**March 10, 2007**

**March 10 & 11, 2007**
- Juei Tjin: "Symphony, No. 1" (premiere) – Orquesta Filarmónica de Chihuahua – Mexico City, MEXICO

**March 16, 2007**
- Leonard Osser: "Gus was a child cursed up" – Toronto Mendelssohn Choir; Neil Ederman (conductor) – St. Paul’s, 8 pm, Toronto, ON

**March 16, 2007**
- Boyd McDonald: "Six Sonatas by Shakespearian" (premiere) – Red Sparrow (baritone), Boyd McDonald (piano) – Mount Royal, Calgary, AB

**March 21 – 25, 2007**
- Christina Hatzis: "Concerto Grossissimo" (European premiere) – The Royal Opera House, Covent Garden – London, UK

**March 24, 2007**
- Ronald Rose: "Concerto Grosso" (premiere) – Mississauga Symphony; John Barnard (conductor) – Living Arts Centre, 8 pm, Mississauga, ON

**March 25, 2007**
- Ronald Rose: "Romana" – Helsinki Symphony; John Barnard (conductor) – Gagarin Court, 8 pm, Barrie, ON

**March 26 – 28, 2007**
- Ronald Rose: "Overton to an Unplanned Movie" – Mississauga Philharmonic; John Barnard (conductor) – Living Arts Centre, 8 pm, Mississauga, ON

**March 31, 2007**
- Martha Hill-Duncan: "Roadside Flowers" and "Be Quiet, Wind" – Wind Songs presented by She Sing! – St. James Anglican Church, 7:30 pm, Kingston, ON

**April 5, 2007**
- Michael P. New: "New York" – Lynn Kuo (solo), Lloyd Freeman (baritone), Wallace Halladay (pianist), Rachel Merloni (solo), Marianne Hexter (solo) – Koerner Hall, Toronto, ON

**April 18 – 22, 2007**
- Gibson Kim: "Three Songs of Autumn," "Stern 117" (premiere) – Cenit Opera, Cenit Opus Orchestre, Marc-Simond, Yael Benari (conductor) – London, ON

**April 24 – 26, 2007**
- Michael P. New: "18/07/007" for solo and ensemble – St. Peter’s Church, 8 pm, Robin Deag (conductor) – Roblin Clinic, BULGARIA

**April 25, 2007**
- Linda C. Smith: "Wilderness" (premiere) – Helsinki Symphony Orchestra – Open Air Festival – Helsinki, Finland

**April 25, 2007**
- Alice Ho: "Bridge of the Gods" (premiere) – Jumblies Theatre – World Stage Festival, 3 pm and 7 pm, Toronto, ON

**April 25 – 26, 2007**
- Janice Rafiee: "Anemone and Child" (premiere) – Toronto Masque Theatre – Young People’s Centre for the Performing Arts, 8 pm, Toronto, ON

**April 26 – 30, 2007**
- Michael P. New: "New York" – Lynn Kuo (solo), Lloyd Freeman (baritone), Wallace Halladay (pianist), Rachel Merloni (solo), Marianne Hexter (solo) – Koerner Hall, Toronto, ON

**May 14, 2007**
- Christos Hatzis: "K627: Concerto for piano and orchestra in the spirit of W. A. Mozart" (premiere) – Athens, Greece

**May 16 – 17, 2007**
- Gary Hutshe: "Symphony No. 3, "Simonsst" (premiere) – National Arts Centre Orchestra; Roberto Mirino (conductor) – Southern Hall, 8 pm, Ottawa, ON
HAROLD WEVERS
Multifaceted composer/bassoonist Harold Wevers was born in the United States, emigrated to Toronto as a child in 1951, and became a Canadian citizen in 1968. He adopted the bassoon in high school and studied with noted bassoonist Loren Glickman in New York for a number of years upon graduation. While in high school, Wevers was awarded a piano scholarship to study with Clifford Poole, and went on to study composition with Dr. Samuel Dolin from 1967 to 1974. On the advice of Dr. Dolin, he studied at the University of Toronto, and graduated with a Bachelor of Arts in English and Philosophy, followed by post-graduate work at McGill University and the University of Western Ontario in composition. He affiliated with BMI in 1979 and is now represented by SOCAN.

As a performer, Wevers has been principal bassoonist with the Thunder Bay Symphony Orchestra since 1975. That orchestra has performed a number of his works, as have many other ensembles across Canada, the USA and Europe.

Wevers’ works are currently archived at Lakehead University and Ohio State University.

JIM MCGRATH
Jim McGrath is a Toronto-based composer best known for his film and television work, which includes The Last Magel: the Life and Times of Lee Waterman, Foolproof, Resurrection and Jed Murray; the last of which was nominated for five 2003 Genie Awards including Best Picture and Outstanding Achievement in Music. The score for Jed Murray went on to win Gold in the 2002 Film Festival in Mar del Plata, Argentina.

Also busy as an orchestrator and conductor, McGrath has been involved in both capacities for film scores with the Munich Symphony, Salt Lake Symphony, London Philharmonia and the City of Prague Philharmonic. He has also composed and conducted a suite for clarinet and string orchestra, featuring members of the Toronto Symphony Orchestra and clarinetist Joaquim Valdepeñas. Recent commissions include a set of miniatures for the True North Brass, two pieces for trumpet and orchestra for Kitchener Waterloo Symphony principal trumpeter Larry Larson, a piece for solo horn and orchestra for Canadian Opera Company principal horn player Joan Watson, and a flute concerto for the Montreal Chamber Orchestra.

McGrath has been a member of the music faculties at both Humber College and the University of Toronto’s Jazz Studies Program, and continues to teach composition privately. He is currently scoring his sixth season of the award-winning series Degrassi: The Next Generation.

Paul Swoger-Ruston
Composer Paul Swoger-Ruston has written music for various chamber ensembles, computer, film and stage, with performances in the USA, Canada, England, the Netherlands and Norway. His compositional work reflects his interests in psychoacoustics, tuning theory, gradual processes, and systems of organization. He has received several awards, including the Society for the Promotion of New Music (SPNM) George Butterworth Award, the Marion Lower Prize in Composition and two CASBY Awards (with band King Apparatus), among others.

Paul began his musical career as a guitarist, touring and recording with rock and jazz bands. He holds a PhD in Music (Composition and Theory) from Dartington College of Arts in the UK; MA and BFA degrees in Music Composition from York University; a Diploma in Jazz from Humber College; and a BA in Film from the University of Western Ontario.

Recent highlights as a composer include the premiere of his Contrasts and Amplifications at the Concertgebouw in Amsterdam, and a commission from the Orchest of Volharding. Paul is also an Associate Lecturer in Music at Dartington College of Arts, where he teaches classes in synthesis, advanced guitar, composition, digital recording, and music theory.

John Mark Sherlock
Toronto-based John Mark Sherlock studied composition at the University of Western Ontario with Jack Brereton, Arsenio Ginon and David Mykky. His works have been played by many of Canada’s finest performers and ensembles, including Arrhythmia, the Bardwells, Concertal Band, Ego Ensemble, Eve Egoyan, Linda Carlan Smith, NUMUS Ensemble (featuring the Pinderecki Quartet), Rick Sacks and Stephen Clarke.

Sherlock has also written original music for dance and has had works used for choreography by Marie-Joëlle Charrisse, Heidi Strauss, Allen Kaeja, Gerry Trehunam and Susanna Hood. With composer Eldritch Priest, Sherlock formed the ensemble neither/tot, which has presented a series of 3-day “festivettes” that have featured composer-performed concerts, bringing together participants from Toronto, Montreal and Victoria.

Sherlock’s aesthetic has been described as “radical innocuousness.” He has said of his own work: “I like to think of my music as the pursuit of failure. While everyone is trying to avoid failure, I’m pursuing it: failure as possibility so as to transcend failure. This leaves nothing to worry about. Utopianism… in the past I consciously constructed poetic analogies: metaphors connecting the physics of colour with those of sound. But ultimately, I believe some music is more abstract than others and to work towards that end is my purpose.”

John has, at various times, received the support of the Toronto Arts Council, Laidlaw Foundation, Canada Council for the Arts, Ontario Arts Council and the Chalmers Foundation.

Welcome to our New Ontario Associate Composers

John, April 12, 2007 at 8:00 PM
"A sonic environment with archetypal intent" featuring the music of John Burke

an evening-long chamber music work by Jules López prize-winning composer John Burke that facilitates a psycho-spatial journey through the labyrinths of our own minds.

Saturday, June 30, 2007 at 8:00 PM
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Can you compose music for young musicians? It seems simple enough—just make the music easier to play… Not! Here’s what Michael Colgrass, a well-known and accomplished composer, said about it on his initial attempt:

“I could write complex, highly demanding pieces, but I simply didn’t know what to write interestingly for amateur musicians, let alone 12-year-olds.”

As an educator, I applaud Michael’s candour and honesty. His comments point towards a key problem in Canadian music education. Composers generally write for professional musicians or highly skilled amateurs. Most composers are not practiced at composing for young musicians. Unfortunately, opportunities to engage in pedagogical composition are limited, and resources that guide composers on the subject are minimal. As a consequence, there is lack of quality Canadian music available for young musicians enrolled in schools and post-secondary programs.

On the surface, it appears that we could solve the problem by convincing educational institutions, such as school boards and universities, to contract composers to write music for their students. However, commissioning itself will not address the problem of how to compose quality educational music. Composer James Rolfe notes: “A young audience demands clarity and emotional accessibility. If you are a composer who is writing music for young musicians, you must be employed to reinforce student interest and reinforce learning. The single most important result of the project was that the students were engaged.”

I will return to the results of the re-examination of the questionnaire data collected from the New Music for Young Musicians Project.

The Pied Piper’s Music: Why Was It So Effective?

By Bernard W. Andrews

New Sounds of Learning: Composing Music for Young Musicians, or you would like a PDF file of the evaluation report of the New Music for Young Musicians Project, please contact me by e-mail: b.w.andrews@uottawa.ca

Thank you for listening.

By Bernard W. Andrews

Dr. Bernard W. Andrews is a CMC Voting Member and former Vice-Chair of the CMC Ontario Region. He teaches music education and curriculum theory in the Faculty of Education, University of Ottawa and undertakes research on arts partnerships, teacher development and musical creativity.

The results were reported in a previous article on “Ontario Notations” and, for those more keenly interested, the full report is available via the CMC National Library. When we researchers can find the time, we often re-examine information collected in past reports and questionnaires through a process referred to as “data mining.” This may involve re-organizing data collected from documents or cross-referencing themes and/or results from different sources. Each re-examination often strengthens findings and sometimes leads to new information. In this article and upcoming ones, I will rely to you the results of an in-depth re-examination of the evaluation data collected from the New Music for Young Musicians Project.

The questionnaire, the primary evaluation document, focused on how a composer conceptualized the writing of new music for young musicians. Twenty-four Ontario composers submitted questionnaires which provide information about their experience and their pedagogical compositions: stylistic features, conceptual approach, compositional training, prior experiences with young performers, composition parameters, adjustments required in rehearsals, effect on personal writing style, and the nature of the educational music they created.

A re-examination of the questionnaire data reveals that composers identified a diverse range of stylistic features in their works, often merging cultural and historical influences with personal style and imagery. For example, one composer merged Gregorian chant with jazz rhythms, another infused Latin American rhythms with a neo-baroque style, and still another outlined ternary form through the use of tone clusters. This diversity may well represent a unique characteristic of Canadian music. John Beckwith, a composer and former dean of music at the University of Toronto, also identified this characteristic in his book Music Papers: Articles and Talks by a Canadian Composer, 1961-1994. He noted: “Diversity – multicultural diversity – is among the characteristics we often like to observe in our music.”

The composers described a “conceptual approach to music writing that balanced pedagogical challenges with the musicians’ level of experience. Indeed, the reinforcement of learning was the key focus of their works. One composer remarked: “Because of the level of expertise, the young performers are participating in a kind of tag or dialogue…” Inadvertently, the young musicians will learn to listen and balance each other’s parts while technically improving their abilities to play arpeggios and their variants.” There was a general consensus that it was essential to match the technical requirements of a new work to the young performers’ skills. For this reason, the majority of participants indicated that prior experience with young people, compositional parameters, adjustments required in rehearsals, effect on personal writing style, and the nature of the educational music they created were extremely important.

The composers identified a range of important compositional parameters, notably melody, harmony, rhythm and texture, and integrated them within the musical structure to provide a challenge and to support pedagogy. For example, repetition of a musical motive was used to maintain interest and reinforce learning. The participants also agreed that the adjustments to their compositions were explicitly technical rather than stylistic, and that writing for young performers did not affect their personal style. They expressed discomfort with the notion of “pedagogical music” as there is a tendency within the profession to perceive music written for young people as being of lesser quality. For this reason, the composers preferred to view music for young musicians as artistically valuable works that can be judged as equal to those intended for people of all ages.

These findings are important because they help us to understand the parameters for composing effectively for young musicians. It is clear that musical techniques must be employed to reinforce student learning, and direct experience with young musicians, the nature of their abilities, and the level of their musical development are key factors in the pedagogical works. Composing educational music does not appear to impact negatively on a composer’s personal style, and indeed, may be viewed as a unique opportunity to grow professionally. As Michael Colgrass notes, the key challenge is to compose “interesting music for amateur musicians.”

The findings from the New Music for Young Musicians Project enabled me to obtain a Social Sciences and Humanities Research Council grant to undertake further research into understanding effective pedagogical composition, and to develop a set of guidelines for composers. If you are a composer who is writing music for young musicians and willing to participate in this new research project, entitled “A re-examination of the questionnaire data collected from the New Music for Young Musicians Project,” please contact me by e-mail: b.w.andrews@uottawa.ca.

John Wyre
1941–2006

BY ROBERT EVERETT-GREEN

For John Wyre, music was a natural medium of life, like water or the air we breathe. He more often spoke about it more as an entity to be nurtured than as something to be produced on demand.

“As musicians, we must become servants of sound,” he once wrote. “The music, as it unfolds, will direct us and answer all our questions.”

During a career that spanned four decades, Mr. Wyre came up with a lot of good questions, and music almost always gave him rewarding answers. He was a co-founder of the percussion ensemble Nexus, a dynamic performer and an inspiring teacher. He influenced several generations of percussionists in Canada and abroad.

John Harvey Wyre was born in Philadelphia on May 17, 1941. After playing briefly with two U.S. orchestras, Mr. Wyre took a job as tympanist with the Toronto Symphony Orchestra in 1966, beginning an association with conductor Seiji Ozawa that continued long after Mr. Ozawa left Toronto to direct the Boston Symphony Orchestra. In later years, Mr. Wyre often stepped in to perform with the BSO, especially during the orchestra’s summer seasons at the Tanglewood Music Center in Lenox, Massachusetts.

Through Mr. Ozawa, Mr. Wyre also got to know Toru Takemitsu, the Japanese composer whose sense of sound and sonority had much in common with Mr. Wyre’s own sensibility. Mr. Takemitsu invited Mr. Wyre to Japan to perform, and wrote a concerto-like piece for percussionist and orchestra (Casopia) featuring Mr. Wyre as soloist, as well as a major work for Nexus: From Me Flows What You Call Time.

Nexus came together in 1971 as a group of like-minded percussionists who had come to know each other at the Madboro Music Festival in Vermont and in Rochester. The group had no leader as such, but Mr. Wyre’s influence was central from the start.

“He sensibly really founded the group,” said Mr. Becker. “When we started, we played in a completely free manner. We didn’t play pieces for the first three or four years. It was more like a party than a musical group trying to prepare a repertoire.”

The group’s first concert in Rochester was an improvisation, begun with “no discussion of how to do it, or what form the music would take,” said Mr. Becker. Immediately after the show, the group moved all its gear to a Unitarian church, carried on improvising well into the night, huddled down in sleeping bags, and played again for the service the next morning.

With Mr. Wyre and Mr. Engelman both playing in the TSO, Nexus shifted its base to Toronto, where Mr. Wyre filled his daily environment with opportunities for making sound. In the stairway of his Toronto apartment, “there were hundreds of bells suspended by little monofilaments,” said Mr. Becker, “and if you felt like it, and he always did, you could reach up and activate them. It was a gigantic wind chime.”

Mr. Wyre soon felt the need for a more open space, and bought 75 acres of rough land near Norland, Ont., northeast of Toronto. He put up a geodesic dome and strung bells and other instruments in the woods and through the house. He exerted his passion for the outdoors and discovered the joys of building stone walls.

“I remember him coming in all enthusiastic about how good it felt to lie back outside,” said Mr. Engelman. Mr. Wyre also loved food, and had a knack for scoping out the good restaurants in all the cities he visited while touring with Nexus.

As a player, Mr. Wyre was interested in the quality of every sound and acutely sensitive to the variations of tone that could be found in even a single small bell. He also had a rare talent for unifying whatever he was involved with.

“He was the easiest guy in the world to play with,” said Mr. Engelman. “He centered the time. There are people who are always on top of the beat, some who are always pushing ahead, and some who play a little behind the beat. John had a natural ability to pull all these disparate times and focus them.”

He wrote numerous compositions, most of which expressed his deep curiosity about the great variety of musical sounds and rhythms in the world. A few weeks ago, the CBC Radio Orchestra gave the first performance of his Remembering Om排, which the Los Angeles Times described as “a likable double-concerto, full of lyrical evocations of Asian and Indonesian music.”

Flutist Kathleen Rudolph, one of the soloists for whom Remembering Om排 was written (the other was her percussionist husband, John Rudolph), said she found Mr. Wyre’s meditative score “a bit sparse,” with few of the standard indications used to indicate how loud or soft to play, or what kind of articulations to use. When they consulted with Mr. Wyre by phone, he told them to look to themselves for guidance.

“He said, ‘I’m just giving you a framework, you do what’s best for you, trust your ears,’” said Ms. Rudolph.

Mr. Wyre quit the TSO three times to make room for his other musical interests, and in 2002 he left Nexus, saying he was weary of touring and needed more time for composition. He and his wife moved to St. John’s, where they bought two adjacent houses and began creating the kind of environment he loved. Instruments filled the high open space of his studio, which had large windows looking out at a Japanese garden and, in the distance, Signal Hill. He enjoyed Newfoundland’s rich musical community, including his students at Memorial University, and kept working in all his various roles, even as the effects of his cancer became more evident.

“He finally had his life the way he wanted it,” his wife said. “He was composing and he was teaching, and those were the things he loved the most. He missed Nexus, and performing, but only in a good way. He had a lot of good memories.”

John Harvey Wyre was born in Philadelphia on May 17, 1941. He died from effects related to cancer in St. John’s on Oct. 31, 2006. He was 65. He is survived by his wife, Jeana.

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music excellence in students. The CFMTA offers its members national conventions, high quality workshops, performance opportunities and student scholarships. Membership also includes a comprehensive, regularly published journal and contact with other arts organizations across Canada.

One of the most respected programs of the CFMTA is Canada Music Week, which is dedicated to music composed and/or arranged by Canadians. In 1957, CFMTA President Violet Isfeld proposed that 1960 mark a National Week for Music, specifically to commemorate the Federation’s 25th Anniversary. The reason was pragmatic: the celebration so successful that CFMTA council decided Canada Music Week should continue annually. Activities around this program have become a positive experience for thousands of Canadians. Media, libraries, schools, universities, symphony orchestras, concert societies, church choirs and instrumentalists all unite in the ever-expanding promotion of Canada Music Week. This is a direct result of CFMTA members’ tremendous and enthusiastic efforts, creating an air of music awareness and festivity throughout the country.

Canada Music Week celebrations take place in the third week of November. Its five principle are: to bring the importance of Canadian music to the public’s attention; to emphasize not only Canadian work, but also the significance of music generally; to introduce contemporary music to Canadian students and to stimulate a keen appreciation and understanding of this music; to encourage music teachers to widen their knowledge and experience of Canadian works; and to support composers and performers of Canadian music.

Beyond performance, Canada Music Week includes a Creative Writing Competition designed for students from age 11 up. The competition also supports the use of music technology through its Electroacoustic Music category. In addition to the programs offered by CFMTA during Canada Music Week, each provincial RMTA hosts educational and creative programs to foster student’s interest in Canadian music. These programs take the form of 100% Canadian recitals, special Canadian composer publications, and provincial student writing competitions.

The CFMTA believes in the value of nurturing the Canadian Music Industry. Good teachers understand the need to expand a student’s musical horizons while providing quality music that not only challenges their technical and artistic abilities, but adds to their knowledge of their own rich heritage.

Conservatory Canada feels that being a National Conservatory carries the responsibility to support and foster the Canadian music industry by exposing its students to the best the industry has to offer. This is demonstrated by the almost 50% Canadian content in its 20th Century exam repertoire lists. Every student taking a classical Conservatory Canada examination is required to perform at least one of these Canadian works. More specifically, Conservatory Canada’s New Millennium Repertoire books are full of interesting Canadian selections from the most elementary to the most advanced level. At the highest Associate level, a separate repertoire list is entirely devoted to Canadian compositions.

Assessment and research of Canadian music is not restricted to Conservatory Canada practical exams, but spreads to the senior level history requirements. For example, a portion of the Conservatory Canada History Level 7 examination requires a candidate to write a 2,000 word essay about Canadian music. Some suggested topics are provided in the syllabus, but candidates are free to develop their own topics for approval.

Combined, this programming platform offers students a comprehensive exposure to Canadian music and supports their instructors in successfully integrating the work of our country’s composers into their teaching plans.

CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

One of the key mandates of Canada’s National Conservatory of Music is to promote and develop Canadian music. CNCM believes that it has a responsibility to: develop a strong Canadian music industry for future performers, teachers, recording artists, labels, publishers and audiences; encourage Canadian musicians to work at home as well as abroad; encourage composers to create more works for educational purposes at all levels; connect composers with teachers, students and performers through its programs; encourage festivals to program more Canadian content; create material which promotes Canadian music and Canadian composers; and to generally create programs which require Canadian content.

CNCM programs require Canadian content at all levels of performance and pedagogy. All performance examinations require a minimum of one Canadian work. In CNCM’s piano pedagogy exams, candidates are required to study a specified minimum number of Canadian compositions. In some cases 50% of the pieces selected must be by a Canadian composer.

It is CNCM’s belief that Canadian conservatories have an obligation to support established writers and encourage emerging composers – what better way to do this than to require Canadian content?

All of the groups mentioned in this article take a great interest in supporting and developing the Canadian music industry through educational means. It is the obligation of Canadian educational bodies to encourage students and teachers to explore Canadian compositions, old and new, thereby increasing exposure to Canadian works and enlightening the next generation of Canadian musicians.
SOCON FOUNDATION HONOURS WEINZWEIG
The annual SOCON Foundation Awards for Young Composers are designed to recognize Canadian universities under 30 years old for specific works in five categories of concert music. Every year the SOCON Foundation hands out a purse of $25,000, divided across three priors in each of the five categories. For the first time in 2007, the Awards jury will assign a new overall grand prize known as the John Weinzeig Award, named in memory of the CMC and CCLC founding member, our Dean of Canadian Music, who passed away on August 24, 2006. As a composer, educator and advocate, Weinzeig lived a remarkable life and conducted a visionary career through which he helped create the essential foundation for musical culture in Canada and the for the positive recognition of Canadian music around the world. The CMC commends the SOCON Foundation for showing leadership in commemorating John Weinzeig in such a fitting manner, effectively passing his torch on to future generations.

MARJAN MOZETICH TAKES SOCAN CONCERT MUSIC AWARD
SOCON (The Society of Composers, Authors and Music Publishers of Canada) and the best of Canada’s music industry came together on November 22nd at the Carlu in Toronto in recognition of some of this country’s most talented songwriters, composers, lyricists and music publishers for the 17th SOCON Awards Gala. These annual awards acknowledge the outstanding achievements of SOCON members and other music industry leaders that have been made within the previous year. Among them was CMC Associate Marjan Mozetich, who received the Jan V. Matejcak Concert Music Award, which is given for the highest royalty earnings in the serious music category based on domestic radio and concert performances. This award marks Mozetich’s continued role as one of the most performed and broadcast Canadian composers of today. Congratulations, Marjan!

CENTREDISCS TURNS 25!
On November 25th, Chalmers House was filled with special guests, musicians, composers and CMC staff, both past and present, to celebrate the 25th anniversary of CMC’s Centrediscs label. Interposed in the repertoire were special live performances from Centrediscs recording artists and inspired speeches from those involved with the label’s history. Rounding out the evening was fine food, drink, and the sounds of Canadian music warming overtop lively conversations.

The cornerstone awarding Centrediscs label came into being under the proposal of past CMC Executive Director Peter Lee Roberts, and through the initiative of his successor, John Miller. Since that time, the label has progressed from a modest production of two releases per year to a current annual output of 8-12 CDs, under the leadership of Executive Director Elizabeth Bibb.

At the helm of Centrediscs is Richard Truhlar, who has served as the label’s producer for over 19 years. Under his guidance, Centrediscs has attained a canon of some 100 album releases, providing a valuable recording of the Canadian works through which he helped create the essential foundation for musical culture in Canada and for the positive recognition of Canadian music around the world. The CMC commends the SOCON Foundation for showing leadership in commemorating John Weinzeig in such a fitting manner, effectively passing his torch on to future generations.

JOHN BECKWICH AT 80
John Beckwith (b. 9 March 1927, Victoria, BC) is one of Canada’s pioneering composers and a true dedicated to Canadian music. His ongoing career can be defined as an incredible integration of composition, scholarship and teaching, which is powered by a searching, sensitive and creative mind.

The formation of Beckwith’s vocation began in a musically active youth on Canada’s west coast. He arrived in Toronto in 1945, where he pursued piano studies with Alberto Guerrero, one of his most influential teachers. Beckwith went on to study composition in Paris with Nadia Boulanger and to earn B.Mus and M.Mus degrees from the University of Toronto, where his teachers included John Weinzeig. Appointed as a part-time special lecturer in music at U of T in 1952, Beckwith became a full-time lecturer in 1955 and remained with the Faculty of Music, becoming full professor in 1970 and serving a term as Dean (1970-77). Among his students at the Faculty were those who would become well-noted performers, composer and scholars, such as William Aide, Robert Atkinson, Gustav Cianiga, Beverley Dunham and Brian Munro Master.

When the faculty inaugurated its Institute for Canadian Music in 1984, Beckwith was appointed its first director, and first holder of the Jean A. Chalimer professorship in Canadian music. He retired from teaching in 1990 in order to devote more time to composition, although he did deliver a lecture tour on Canadian music in Australia in 1992, and served as visiting professor at the University of Alberta in 1997.

Beckwith has published many critical and scholarly articles, and was staff (1953-55) and freelance (1958-65) scriptwriter and programmer for CBC music series, and a regular critic and columnist for the Toronto Star (1959-62 and 63-65), not to mention an occasional concert reviewer for the Globe and Mail (1934-49 and 1952-58) and associate editor of the Canadian Music Journal (1957-62). His seminal article “About Canadian music: the PR Failure” was partially responsible for the genesis of the Encyclopedia of Music in Canada, to which Beckwith has contributed numerous articles.

In 1997 twenty-five of his talks and articles were collected by Golden Dog Press under the title Music Papers. Recent scholarly achievements include the book In Search of Alberto Guerrero, the first full biography of the influential Chilean-Canadian pianist and teacher, with Billfod Lauter University Press (2006).

To Beckwith’s credit are over 130 compositions that cover stage, orchestral, chamber, solo and choral genres, many commissioned by Canada’s top ensembles. While some works explore more general 20th century concerns, much of Beckwith’s music connects with historical or regional themes of Canada. As performer and arrange with the summer concert series Music at Sharon (1981-91), he produced close to 200 arrangements of earlier folk music and composed music, mostly from the Canadian heritage. He has also collaborated with several prominent Canadian writers, notably James Runcie, Jay MacPherson, Margaret Aboud, Demus Lee and Nicholas. He was also founding member of the Canadian Musical Heritage Society. Beckwith holds honorary doctorates from five Canadian universities, was recipient of the Canadian Music Council’s annual medal in 1972 and Composer of the Year citation in 1984, as well as the Toronto Arts Awards for music in 1995 and the Diplôme d’honneur of the Canadian Conference for the Arts in 1996. In 1997 he was named a member of the Order of Canada.

Beckwith will be honoured on the occasion of his 80th birthday at the University of Toronto Faculty of Music on March 11th with a musical tribute including many of his distinctive compositions. Full details are available online at www.music.utoronto.ca. Happy Birthday, John! Here’s to many more.

ROSE BOLTON RECEIVES BURGESS FUND COMMISSION
CMC-Ontario is pleased to announce that Rose Bolton has been chosen as the recipient of the 2006-2007 Norman Burgess Memorial Fund Commission. The Fund seeks to build an enduring collection of Canadian music, specifically to enrich the education of Canada’s talented young musicians, and to provide a lasting legacy to the work of Dr. Burgess.

The jury comprised of leading Toronto composers and music educators, recommended that they were impressed with the imagination and quality of the proposals received, which made it difficult to choose a winner for the commission.” In selecting Rose Bolton as this year’s recipient, the jury stated that she is one of Canada’s finest young composers with many prizes and major commissions to her credit. She is also a violin teacher, so it should come as no surprise that she personally feels the lack of suitable educational string works written by Canadian composers. It should also come as no surprise that her proposal was incredibly well thought out. That being said, we were still amazed by her imagination and excellence. Thus, the jury voted unanimously to select Rose for this prestigious commission.”

Rose Bolton’s winning proposal involves the creation of a flexible, two-movement work for intermediate level viola with piano accompaniment, to help students bridge the gap between intermediate and advanced level performance, between the practice room and the concert stage, and between technical and lyrical playing. The piece will be developed in close collaboration with strong teacher Kathy Rapoport. The Norman Burgess Memorial Fund Commission was publicly presented before a packed audience at the annual Norman Burgess Memorial Fund Event, which took place on October 18th in the East Common Rooms at Hart House in Toronto.

CMC-Ontario extends its congratulations to Ms. Bolton, and thanks all of its generous donors for the opportunity to administer this important Fund.

Milestones & Congratulations
**NEW MUSIC CONCERTS RECEIVES BOVEY AWARD**

More than two hundred guests gathered at the Art Gallery of Ontario on October 16th in tribute to Michael M. Koerner, this year’s winner of the Council for Business and the Arts in Canada’s Edmund C. Bovey Award. This unique national award recognizes an individual from the business community who has contributed leadership, time, money and expertise over many years to benefit the arts. The annual prize includes a $20,000 purse, which the winner gives to the arts organization or artist of their choice. Mr. Koerner chose New Music Concerts. CMC Associate Robert Atkin, NMC founder and Artistic Director, accepted the award on the organization’s behalf.

For the last 35 years, New Music Concerts has been presenting the most recent works of Canadian and international composers through their annual concerts series, reflecting the range of international developments in contemporary concert music. Encouraging creativity through innovative programming and the commissioning of new work is an integral part of the organization’s vision, through innovative programming and the commissioning of new work is an integral part of the organization’s vision. More than two hundred guests gathered at the Art Gallery of Ontario on October 16th in tribute to Michael M. Koerner, this year’s winner of the Council for Business and the Arts in Canada’s Edmund C. Bovey Award. This unique national award recognizes an individual from the business community who has contributed leadership, time, money and expertise over many years to benefit the arts. The annual prize includes a $20,000 purse, which the winner gives to the arts organization or artist of their choice. Mr. Koerner chose New Music Concerts. CMC Associate Robert Atkin, NMC founder and Artistic Director, accepted the award on the organization’s behalf.

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**ALICE HO WINS AT CALGARY FILM FESTIVAL**

On September 30th, Jacqueline Dupuis, Executive Director of the Calgary International Film Festival, announced to a gala audience that Canadian filmmaker Edmund Chan’s executive thriller GARAGE took this year’s top prize at Cine/TV Best Feature Film Award. GARAGE depicts the nightmare that ensues when two strangers trapped in a deserted underground parking garage lose their hold on what’s real.

This announcement is also a win for Associate Composer Alice Ho, who prepared the score for GARAGE. As Mr. Chan described it: “The music was composed and used in a manner that was really one-of-a-kind. How we recorded and applied Alice’s score was amazing!” Ms. Ho has gone on to re-compose her solo piano score for GARAGE into the work Angst II for solo piano and chamber orchestra. Angst II took Ms. Ho into the final round of the 5th annual International Competition Prix Luxembourg, where she was only one of five candidates selected from a highly competitive pool of 126 applicants. She is the competition’s highest placing North American composer to date.

Congratulations to both Mr. Chan and Ms. Ho on their recent achievements!

**VICTOR DAVIES CHOSEN FOR TRANSIT OF VENUS**

On October 26th, the Manitoba Opera announced the upcoming world premiere of a new opera based on the internationally acclaimed play Transit of Venus by Maureen Hunter, with music by CMC Associate Victor Davies. This full-length, three-act work will be the first ever commissioned for main-stage production in the company’s history. Its premiere will celebrate the Opera’s 35th season.

“I’m delighted to be composing the music to the wonderful libretto which Maureen Hunter has adapted from her brilliant play,” said Davies. “I am excited by the challenge of making the beloved characters come alive with memorable melodies, the lush orchestral sounds which I hear in the story and with the added dimension of the excellent Manitoba Opera Chorus. Opera for me is the greatest performing art, and being commissioned by the Manitoba Opera will be the highlight of my career.”

Transit of Venus is based on the real-life expeditions of the 18th-century French astronomer, Guillaume Le Gentil de la Galaisière, who twice tried, unsuccessfully, to chart the transit of the planet Venus across the sun.

“I can’t wait to see how exciting it is to know that my play will re incarnate as an opera. It’s been wonderful to revisit the story as librettist, and to rediscover the characters,” commented Hunter. “The re-creation from play to libretto – has been an exciting, challenging process. I’m very fortunate to have a composer of the calibre of Victor Davies to collaborate with on this project.”

Transit of Venus will make its world premiere at the Manitoba Centennial Concert Hall in November 2007.

**EMILY HALL IN SWITZERLAND**

2006 was a year of firsts for early career Associate Emily Hall: a commission from Quatuor Bozzini, her first professional choral work for VivaVoce, and most recently an artist residency in Switzerland.

Thanks to the Albert Koechlin Stiftung and the Canada Council for the Arts, Ms. Hall was provided with a 3-month residency at the Stadtmühle Artist Centre in Willisau, a small town of 75,000 inhabitants nestled in a central Swiss valley between Bern and Luzern. Here, she set a schedule to complete numerous projects, including the premiere of a new work for violin and electronics. Entitled Die Glosen schwingen schwer von Etw (The bells swing heavy with one), Hall’s latest piece draws on Willisau’s daily extended church bell chiming as the source of its electronic materials. The work was given its world premiere by Canadian ensemble Les Mouvants d’Entente. Ms. Hall invited the duo to perform on November 8th as part of her residency.

While in Switzerland, Ms. Hall has also finished her first commissioning work for organ, written specifically for Willisau local Peter Unterthiner and performed especially for the Protestant church’s Advent service on December 16th. The ceremony, which involved bedecking the whole church in lit candles, called for music with a theme of stars and light. Ms. Hall married the thematic request with the church’s specifically reverberant acoustics to inspire her creative work.

Surrounding both projects, Ms. Hall has functioned as a willing ambassador for the work of Canadian composers, delivering a series of pre-concert talks and presentations, including a high school visit on December 7th.

Speaking of her experience in Switzerland, Ms. Hall said “I can’t begin to describe how great it is to have had this time and space to grow, in such a beautiful setting. Being in a new place, a new external environment, spawns new approaches and possibilities. Basically, it has allowed me to readdress my internal world. It has also allowed me to introduce Canadian music. We hear very little about Swiss music in Canada, and the Swiss hear very little about Canadian music as well. It is the beginning of a small bridge between these two artistic worlds, at least.”

For more information about the Stadtmühle Artist Centre please visit www.stadtmuehle.ch/atelier.html

**KAREN KIESER PRIZE CELEBRATES ITS FIFTH**

The annual University of Toronto Faculty of Music New Music Festival launches on January 31st at 7:30 p.m. with the fifth anniversary presentation of the Karen Kieser Prize in Canadian Music – a prestigious honour bestowed upon a student composer at the Faculty who has created the best composition within the past year. The prize is named in memory of Karen Kieser, a distinguished Faculty triple-graduate and a former Head of Music at CBC Radio. Unique to this year’s presentation is a concert featuring the four previous winning works. Whoever takes the prize will join ranks with some of Canada’s best early career composers, among them CMC Associate Robert Atkin, Abigail Richardson and Craig Gralaar. This much-anticipated annual event is free, but ticketed, so be sure to reserve advance seats at the Glenn Gould Studio in Toronto.

**CONSTANTINOIPLE AT ROYAL OPERA COVENT GARDEN**

Christos Hatzis’ multimedia work Constantinople will be making three important stops in 2007, extending its already healthy run of performances. Constantinople will be showcased at the Montreal Lumière/HIGH LIGHTS Festival from February 28th to March 2nd. The festival describes the work as “A harmonious convergence of image and sound... reviews the medieval “Queens of Cities”, symbol of the crossroads of cultures, religions and ideas, with a modern vision.” A few short weeks later Constantinople will cross the pond for its much-anticipated presentation at the London Royal Opera Covent Garden from March 21st to 25th. Excitement for the work’s European premier is already mounting, with the Royal Opera House magazine describing Constantinople as “the most extraordinary music you will ever see.”

The production will return to Canada for a short run in Toronto from June 7th to 9th at the inaugural Luminato Festival. First seen at the Banff Summer Arts Festival in Canada, Constantinople went on to a sold-out run at Harbourfront Centre in Toronto and a subsequent presentation at the Ideas Festival in the United States. Performances have been met with praise and delight: “how the hell does the audience respond to a performance that is truly remarkable in every way and is deserving of multiple curtain calls, wolf whistles, rose showers?”, one critic enthused. May it meet the same success in its upcoming performances.
ONTARIO ASSOCIATES’ MUSIC IN SERBIA

Associate Composers Andrew Staniland and Aris Carastathis recently had works selected and performed for the 15th International Review of Composers in Belgrade, Serbia. The Review took place in several venues throughout Belgrade from November 18th to 21st. Thirty-nine pieces were performed across seven concerts, with the participation of numerous local and other European ensembles, including the Symphony Orchestras of the Radio-Television of Serbia under direction of Bojan Sudrići, Trio Stelko Otoš département des Arts (Slovenia) and Soloists of the Belgrade Philharmonic under direction of Jürg Wyttenbach (Basel). Belgrade Ensemble for New Music with conductor Blaguna Radkowsanović, and Ensemble Acrobat from Sarajevo, directed by David Dauzmany.

Andrew Staniland’s Full Circle for solo guitar was performed on November 20th in the Belgrade Philharmonic Orchestral Hall. Shunting the programme was Aris Carastathis’ Holiday Traffic for flute, marimba and cello. Holiday Traffic was originally written for CMC’s New Music in New Places series and premiered at the Thunder Bay International Airport in December 2005.

The International Review of Composers is organized annually by the Composers’ Association of Serbia, in service to their mandate of promoting Serbian music in national and international contexts, and informing the domestic audience about international trends in composition. For more details, visit www.orbecompos.org.yu.

LUST IN CHINA

In a career synonymous with ‘late pianos,’ will travel, Canadian piano duo team Anagnoson & Kinton have performed throughout Europe, United States and Canada with matching Yamala pianos in tow. However, for their recent tour to China, the duo abandoned their regular instruments, giving the first of nine concerts on October 26th in the 1,200 seat Shanghai Concert Hall, as part of the Shanghai International Festival. Their China tour continued with performances in Zhangjiagang, Wujiang, Guiyang, and ended in Shenzhen on November 5th. As a highlight of duo there second China tour, the duo gave the premiere of CMC Associate Raymond Luedeke’s Lust. The piece is part of a larger, eight-movement multi-disciplinary work titled Into the Labyrinth, which has been written expressly for Anagnoson & Kinton. A world premiere of the entire work, which includes an actor and visuals, is planned for the 2007-08 season.

BRIAN CURRENT RETURNS TO NEW YORK

Following up quickly on his May 2006 Carnegie Hall premiere, Brian Current will be returning to NYC to participate in the New York City Opera 2007 VOX Festival, where his chamber opera Airline Icarus will be performed. In existence since 1999, VOX is the only festival of its kind in the United States offering living composers the opportunity to hear their compositions with a full orchestra and superb young singers. It also offers curious audiences the chance to be the first to experience works by leading musical creators of our time.

Airline Icarus, created in collaboration with librettist Anton Piatigorsky, was originally commissioned by Opera Breeze Vancouver. The one-act opera was recently given a workshop in Toronto by Tapestry New Opera Works, and received an excerpted performance this past May 7th as part of Soundstreams Canada’s Encounters series. Its appearance at the 2007-08 season of the Festival will be a further step along the path of creating music that combines electronics and traditional instruments.

JUAN TRIGOS IN MEXICO

While Mexican-born associate Juan Trigos enjoys a broad multilingual profile, he is still very active as both composer and conductor in his home country. Trigos will return to Mexico in March 2007 to satisfy both sides of his career, when he conducts two premiers of his own work. Trigos will take the podium of the Orquesta Filarmónica de la Universidad Nacional Autónoma de México on March 3rd and 4th to conduct his Triple Concerto No. 2, with the participation of Ensemble 3. He will then go on to conduct the Orquesta Sinfónica Carlos Chávez in the premiere of his Symphony No. 1 on March 10th and 11th. Both concerts take place in Mexico City.

NORMAN BURGESS MEMORIAL FUND STRONGER THAN EVER

CMC-Ontario is pleased to report that the 2006 Norman Burgess Memorial Fund Event exceeded all expectations, having raised over $13,000 towards Fund activities. On October 18th, guests enjoyed an evening of excellent food, drink and good company in the inviting atmosphere of Hart House’s East Common Room. CMC-Ontario Funding Chair Michelle Rex, CMC-Ontario Regional Chair Larry Lake and Ontario Regional Director Jason van Eyk served as hosts for an action-packed evening of excellent performances by the Penderecki String Quartet (with special guest Joseph Petric) and young musicians from Contemporary Showcase. Event highlights included the much-anticipated world premiere of the Fund’s first commission – Wondering the Threshold of Delirium by Christien Liedoft, performed by violinist Michelle Zapí Belanger – and the public awarding of a second commission to composer Rose Bolton. The evening was rounded out by a luxury silent auction that sparked some lively bidding!

A very special “Thank you!” goes to Jean and Gordon Barrett, who continue to support the Fund with a leading donation. A huge thanks to the many other donors who helped the Fund exceed its annual goal, especially Mary Burgess, Helen Goldlist, Maureen Green and David & Carol Wishart, all who have joined the Fund this year at the Partner level. CMC-Ontario encourages others to follow their lead by making a tax-creditable donation to the Norman Burgess Memorial Fund in any amount.

CMC-Ontario is honoured to continue its work on the Norman Burgess Memorial Fund, in memory of the late Norman Burgess, past chair of Ontario Regional Council. The Fund allows for the regular commissioning of new Canadian compositions to enrich young musicians’ performance studies.

WHERE ARE THEY NOW? ROSE BOLTON

Continuing our new segment “where are they now?” we asked 2001-2002 Toronto Emerging Composer Award winner Rose Bolton to tell us where her career has led in the year since the completion of her Award project Elements. She gives us the following update:

“In the four years since I received the Award, I have been very busy with new projects and musical discoveries.”

The Award funded the composition and production of a concert length piece. “The finished work combined live electronics, acoustic instruments, amplified found objects, and the voice of soprano Janice Jackson. The 50-minute piece was premiered at the Music Gallery in November 2002. It was subsequently released as an independent CD, Elements, in 2005. Elements marked the first major step towards the musical language that continues to occupy me now.

After the creation of Elements, Janice Jackson and I formed a performance and improvisation trio with bassist Lukas Prace called InnerWorkings. In August, we traveled to Berlin to premiere our new creations in art galleries and performance spaces, to an extremely positive response.

For the upcoming year I have a number of projects underway. I am developing a full-length opera for Tapestry New Opera Works along with poet Jill Battison, which is a result of our successful collaborations in 2006 working on a Tapestry Open to Ge project. Our hope is that this opera will go into production later this year. I am really excited to be completing a chamber work for the Montreal/Brussels based Trio Fibonacci. I am also composing a piece for the annual summer Sound Travels festival, produced by New Adventures in Sound Art. This piece will be a further step along the path of creating music that combines electronics and traditional instruments.

At this time I would like to formally acknowledge my gratitude to the CMC for the award. It was a great impetus to me, and it really encouraged me to explore new musical possibilities, which have since become an important part of my artistic voice.”

Rose Bolton’s Elements CD is available through CMC Distribution Services. To learn more about Ms. Bolton and her work, please visit the CMC website. For more information about CMC-Ontario’s Emerging Composer Award, and how you can support its future, please contact the CMC-Ontario Office.
NEW MUSIC IN NEW PLACES HEADS SOUTH

The 2006–2007 New Music in New Places (NIMPf) festival is well underway and drawing plenty of enthusiastic appreciative audiences right across the country!

On September 24th, CMC-Ontario extended in partnership with Tapestry New Works to present the third edition of Opera Briefs at 9:30pm on Centre Street, a series of five-minute operas written by CMC Associates and Canadian playwrights. These performances returned to the City TV Studio Main Stage in Queen’s Park as part of the Word on the Street Literary Festival where better to give voice to contemporary Canadian words through music? These surprising little Opera Briefs enticed over a hundred gallerists to immerse the rainy weather, take a seat and absorb new music.

The following weekend, CMC-Ontario contributed two NIMPf events to Toronto’s magnificent New Wave Composers Festival in great success. From 7 pm to 9:30 am on September 30th/October 1st, Clachers House was transformed into Dream House by CMC Associate David Ogborn—a multi-level sound installation where the public experienced the voices of hundreds of Canada’s professional composers. Meanwhile, over on the University Avenue traffic medians, Micheline Roi offered her headphones-based soundscape exploring the hidden geography of Toronto. Both attracted 400+ size audiences to the work of Canadian composers.

New Music in New Places continues with LongaElastic—a collaborative live performance piece and subsequent sound installation involving spoken word by poet Jiff Barnes and live electroacoustics by Andrew Staniland, at the Minarovich Gallery in Elora. While the live performance already took place on November 11th, there is still time to catch the installation, which runs until January 27th. Between January 13th and January 16th, Peter Hatch, NUMUS and the Toronto Symphony Orchestra will take the series confidently forward, consequently resulting in the professional world premieres of several newly discovered works.

Canadian works by 33 Ontario-based music creators. Overall, responses to the Professional Readings completed 21 sessions in seven cities across the province, bringing to life 43 previously unknown Canadian works.

New Wave Composers Festival continues the Professional Reading Series with the generous support of the Ontario Trillium New Wave Composers Festival.

CMC-Ontario is encouraged to move the series confidently forward. Donors and supporters of the CMC Ontario region in good standing as of December 1, 2006.

CMC-Ontario will spread the word about CMC podcasts, activities and services designed to promote the work of Canadian composers at the upcoming Canadian Federation of Music Teachers’ Associations/Music Teachers’ National Association/Royal Conservatory of Music 2007 Collaborative Conference in Toronto.

Look for us in the Exhibit Hall at the Sheraton Toronto Centre from March 23rd to 27th. We’ll be at table 633. While you’re there, be sure to ask us for details about our award-winning online educational projects, our New Music for Young Musicians series and the Norman Buges Memorial Fund commissions, as well as other great CMC educational initiatives.

The CMC-Ontario Ontario region website (www.musiccentre.ca/ont/cmc). CMC-Ontario is pleased to continue the Professional Reading Series with the generous support of the Ontario Trillium Foundation—a ministry of the Government of Canada that receives annually $100 million in government funding provided through Ontario’s casino initiative.

COME VISIT US AT THE COLLABORATIVE CONFERENCE!

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Come visit us at the Conference!

All of these CDs (except those by ERM Media) are available for sampling and purchase via the CMC’s online boutique at www.musiccentre.ca. Don’t see your CD listed here? Please let us know about your latest recording project. We’d be glad to include it in future issues.

CMC-Ontario is pleased to announce the sixth season of its Professional Readings Series. Over the past five rounds CMC-Ontario has built this project’s successful history, having completed 21 sessions in seven cities across the province, bringing to life 43 previously unknown Canadian works by 33 Ontario-based music creators. Overall, respondents to the Professional Readings Series have been very positive from composers, performers, conductors and the public alike, consequently resulting in the professional world premieres of several newly discovered works. Thus, CMC-Ontario is encouraged to move the series confidently forward.

Starting in January 2007, the Professional Readings Series will see CMC-Ontario partner with leading ensembles to offer four sessions in three cities, through which five composers will collaborate with performers, conductors and the public to bring ten previously unperformed works to life.

OTTAWA January 24th: Players of the National Arts Centre Orchestra read composer Claudio Ledoino’s Canzona for Tuba and F.R.C. Clarke’s Divertimento for Piano and Strings at Ch artifacts at Domains Chalmers United Church.

TORONTO February 17th: Players of the Toronto Wind Orchestra read composer Gabriel Majors-Marchand’s Wind Ensemble and Danye and Jana Skarecky’s La Corona at Dalh’s Presbyterian Church.


Sacred Places

January 13th, Peter Hatch, NUMUS and the Toronto Symphony Orchestra run until January 27th. In between on January 13th, Peter Hatch, NUMUS and the Toronto Symphony Orchestra took the series confidently forward.
Intro @ 7:15 | Concert @ 8:00

www.NewMusicConcerts.com

Saturday 13 January 2007 | Isabel Bader Theatre | Rien à Voir II
music for loudspeakers, with guest composers
Ann Southam | Robert Normandeau | Gilles Gobeil | John Oliver

Friday 16 February 2007 | Glenn Gould Studio | Music from Beijing
Guest Artist Wei-Wei Lan, pipa | NMC Ensemble: Robert Aitken, director
music by Liu De-hai | Guo Wenjing | Jianping Tang | Fuhong Shi | Guoping Jia

Saturday 10 March 2007 | Music Gallery | PSQ New
Works composed for the Penderecki String Quartet by
Laurie Radford | Piotr Grella-Mozejko | Veronica Krausas | Omar Daniel
with Kimberly Barber, soprano and Omar Daniel, electronics

Saturday 28 April 2007 | Music Gallery | The 96 Note Octave
Bruce Mather & Pierrette Lepage, pianos | Jean Lausanne, ondes Martenot
microtonal music by Tremblay | Desjardins | Banequart | Patch | Gonneville | Mather

Sunday 3 June 2007 | Music Gallery | Rohan's Cello
Rohan de Saram & David Hetherington perform duets and solos by
Berio | Lanchares | Dillon | Xenakis | Kahrs | Shchetsinsky | Baggiani | Current

+ Canadian work | + Canadian premiere | + World premiere

Admission: $25 regular | $15 seniors | $5 students (cheapseats) | Music Gallery 416 204-1080 | Glenn Gould Studio 416 205-5555
For information, special packages and Isabel Bader Theatre tickets, call New Music Concerts at 416 961-9594 | nmc@interlog.com