From a collection of musical scores housed in one composer’s basement to a national office and five regional centres representing the work of Canadian composers worldwide, the CMC has developed over the past 50 years from the dream of a few dedicated individuals into an essential part of the Canadian music landscape. As the CMC celebrates its 50th anniversary in 2009, we are encouraged to take a moment to look back on past successes. What is always apparent in reflecting on our achievements is that they are only made possible through the vision, guidance and support of CMC’s Presidents, Executive Directors and key supporters. And so, as we continue to celebrate this golden jubilee year, we invite current and past directors, senior administrators and lead patrons to share special moments from their own personal CMC histories.

JOAN CHALMERS CC, O.ONT

The Chalmers family’s support for Canadian music shouldn’t be a surprise to anybody who knows us.

My father and mother, Floyd and Jean, particularly devoted themselves to music, an approach which Father used to say came about because, in his youth, his parents had only enough money to give one child, his sister, piano lessons. As long as he lived, Father lamented this absence of musical training and many times said he tried to make up for the deficiency by sharing with Canadians working in the arts the fruits of his successes in business.

Floyd always maintained that among the projects which brought him greatest pride and satisfaction were his commissioning Harry Somers, Mavor Moore and Jacques Languirand to create the opera, Louis Riel, for Canada’s centennial in 1967, and his support for the writing and publishing of The Encyclopedia of Music in Canada.

In 1982 I had casually said to Arthur Gelber, a dear family friend who was then Chairman of the Ontario Arts Council, that I wanted to do something to honour my parents. Before long Arthur called me with an idea. In another room, he said, he had the Director of the Canadian Music Centre (CMC) who was seeking advice and support towards creating a permanent home for Canadian composers and their music. This was John Miller, whom I’d never met, and he was keen on buying and renovating a duplex on St. Joseph Street which he believed the architect Ted Teshima from the distinguished firm of Moriyama & Teshima could turn into a national headquarters site for the CMC. Would I be interested to give the CMC half the funds needed, Arthur asked, if the building were to be named in honour of Floyd and Jean. I thought it was...
Letter from the Editor

**USUALLY, BY THE TIME WE ARE DONE RESEARCHING, COMPILING, COMMISSIONING, WRITING AND EDITING THE PAGES OF EACH ISSUE OF ONTARIO NOTATIONS, A THROUGH-LINE BECOMES CLEAR – AN OVERARCHING THEME OR IDEA THAT INEVITABLY THREADS THE ARTICLES TOGETHER INTO A REPRESENTATIVE FABRIC OF THE CANADIAN COMPOSER COMMUNITY.**

However, this time around, the waltz and weave don’t seem to create as clear a picture; and not because there aren’t rich themes and ideas. In fact, it is exactly the opposite. With this issue, we’ve tried to build a broader palette of updates, opinions, inspirations, thoughts and responses that show a fuller scope, scale and range of where Canadian composers and their supporters are at work in the world today. The end result is a more complex tapestry that offers a deeper and more complete picture than before.

I personally feel overwhelmed by the amount of activity that has taken place in the past eight months since our last issue – new commissions, CD releases, revived projects, repeat performances, tours from regional to international in scale, career changes and awards galore are taking CMC-Associates and Voting Members to new places and new heights. CMC’s relaunched Composers Portraits – Influences of Many Musics online discovery zone, the recent IAMIC International conference, and the renewal of the New Music in New Places series add important layers to this story of where Canadian composers’ music is at play on the national and international stage.

In addition, milestone anniversaries continue to abound. Norman Sherman (85) and Udo Kasemets (90) join the roster alongside Norma Becroft (75), Alfred Kunz (80), Phil Nimmons (85) and Istvan Anhalt (90). You can read more about these new honours in the Milestones section.

CMC’s 50th anniversary is now well underway, officially ushered in by a summer house party attended by our best supporters, friends, family and IAMIC international guests. We invite you to keep the celebrations alive by attending our gala event in Ottawa this November, where we will announce 50 new CMC Ambassadors (details can be found inside). Until then, we’re pleased to share more CMC memories in our cover article. This time, we’re invited CMC presidents and executive directors, both past and present, to share with us their CMC stories. Without the guidance, vision, dedication and persistence of these talented individuals, CMC would never have reached where it is today.

On a less happy note, we must say goodbye to some pioneers of the Canadian music scene. Patricia Tompkins was a talented administrator who brought her skills and positive personality to successfully realize essential projects that advanced Canadian music at home and abroad. Associate Composer Andrew Twa not only created award-winning music, but was also partially responsible for the creation of the CMC and Berandal Music. Both of their contributions have made it possible for us to reach our golden anniversary.

Despite all of the above, Ontario Notations is just one part of the continuing conversation about Canadian music. It’s your voice that makes our work rich. Do you have a story to contribute to the CMC’s celebrations? Or a major milestone of your own you’d like to share? Call us, e-mail us, text us, drop by the Centre, or join in on a discussion on our Facebook fan page… we’re always eager to hear from you!

Until next time,

**JASON VAN EYK, Ontario Regional Director**

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**ONTARIO OUTLOOK**

As the new Chair of the Ontario Regional Council I am both excited and daunted by the challenges and opportunities ahead. My business circle primarily includes private music teachers, their students and those students’ parents. I am the Executive Director of Conservatory Canada and I am not a composer!

To be named Chair of this region is an honour. The Ontario Regional Council is a wonderfully eclectic montage of gifted people composed (no pun intended) of composers, artists, educators, writers and managers with a common interest – Canadian music. I believe that viewing things from many perspectives is always helpful. This Council is able to provide fresh perspectives on every aspect of CMC-Ontario and each member brings thoughtful wisdom to the table, exponentially increasing our alliance base.

It is true that now, more than ever before, organizations enjoy their best success through partnerships and alliances. The CMC is no different. Strides have been made to connect with various like-minded groups such as the Ontario Music Educators Association (OMEA) and the Ontario Registered Music Teachers Association (ORMTA) as well as their national bodies: the Canadian Music Educators Association (CMEA) and the Canadian Federation of Music Teachers Associations (CFMTA). These types of alliances increase awareness and productivity.

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**POSTCARD FROM SUDbury by ROBERT LEMAY**

In Fall 2009, Sudbury will experience some exciting concerts with CMC Associate Composers’ music. In September, the Sudbury Symphony Orchestra will perform 4 raves champs by Chantal Laplante, and in November Visions of Joy by Jeffrey Ryan in October 2009 and looking outside Sudbury, the North Bay Symphony Orchestra performs Vision of Joy by Jeffrey Ryan in October 2009 and in the spring 2010, the Timmins Tangle Symphony Orchestra performs works by Coulthard and Henderson.

As you can see, Canadian music is thriving and alive in Northern Ontario!
Ottawa has seen a regeneration of new music in recent times, and the promise of much more in the coming year. Ottawa New Music Creators has begun to produce concerts, with two events presented at Carleton University this spring, including a concert following its Annual Meeting in April and a co-operative presentation at the annual conference of the Canadian University Music Society, the latter which featured the first performance of a developing new music ensemble called Musica Nova Ottawa. In July, ONMC worked with the National Arts Centre in readings of new orchestral works, which featured seven Canadian works including two by Ottawa composers, and in August two concerts featuring Ottawa composers were presented as part of the Ottawa International Chamber Music Festival. ONMC is preparing its next season, which will include four concerts between October and April, including a presentation of Brady/Works in November and a February concert planned for the Carleton University Art Gallery. More concerts featuring new music are coming this year in Ottawa, notably a flute concert by Melanie Lauziere in September, and a performance of improvised trumpet and electronics in November. In addition, ONMC is also working with the Ottawa Chamber Orchestras to include works by Ottawa composers on each of its four concerts this season. If all goes as planned, Ottawa should be brimming with Canadian composers' music all year round.

**Postcard From Windsor by Brent Lee**

It's a very fall for new music in Windsor. On September 23, the Green Corridor project will present Drive-Thru Symphony, an outdoor multimedia event on the block of Huron Church Road just before the Ambassador Bridge. Musicians and media artists will present performances and installations incorporating the themes of ecology and transportation. Nexus will perform a series of concerts from Sept. 30–October 3, including a solo recital at the University of Windsor and a performance with the Windsor Symphony Orchestra. Also in September, the Noiseborder Ensemble will perform telematically with Germany's Blackhole-factory, an event simultaneously presented at the Theatre Outlet festival in Braunschweig and in Studio A in Windsor. On Nov. 7, Noiseborder will perform a programme titled bousing Beauty in a run out concert at the Thames Art Gallery in Chatham. The Harvesting the F.A.M. festival takes place from Oct. 1–4, and features independent and experimental music, art, and film in several locations in downtown Windsor. American composer Virgil Moorefield will be in residence at the University of Windsor Nov. 9–12, and will present his recent Five Ideas about the Relation of Sight and Sound. And lastly, the 2010 Windsor Canadian Music Festival takes place Jan. 30–Feb. 6, and will feature five concerts as well as lectures and workshops. This year's featured composers are Robert Lenzay and Jordan Nobles.

**Postcard From Ottawa by Gary Hayes**

CMC-Ontario is extremely pleased to announce the results of its 2009 Norman Burgess Memorial Fund commissioning awards, which will add four new exciting works to its growing collection of new music for young musicians. CMC-Ontario has been able to sustain this expanded commissioning cycle thanks to the generous support of a dedicated group of private donors and special matching funds from the Arts Education Partnership Initiative. The 2009 commissions go to:

**James Harley**
A Professor of Digital Music at the University of Guelph, Jim has written prize-winning music that has been globally performed and broadcast by some of the world’s most virtuosic musicians. His commission will result in a new work for beginner violoncello duos that will meld folk music with other moods and styles, creating sound worlds that aid young musicians in learning good intonation. Jim will work with Madawaska String Quartet cellist Amber Ghent as his consulting educator.

**Chris Paul Harman**
A Professor of Music Composition at McGill University, Chris is a two-time winner of the Jules Léger Prize among other major international awards. Chris’s commission for high school string orchestra will explore tonal materials in a variety of contexts that provide young musicians with a bridge to less familiar musical territory, including more advanced techniques. Chris will work with accomplished violinist, youth ensembles director, and educator Jean MacRae as his consulting educator.

**Jan Jarvlepp**
A highly accomplished composer known for his postmodern, neo-tonal style, Jan also works as a freelance cellist, teacher and recording technician in the Ottawa area. His commission for intermediate string orchestra will result in a 12-minute work in 3-4 sections, each of which will allow the musicians to master a specific challenge of string playing. Jan will work with the conductor of the Ottawa Youth Orchestra Academy’s Intermediate String Orchestra, Pauline McCombe, as his consulting educator.

**Chris Mayo**
A member of the Camberwell Composers Collective and the first composer-in-residence for Taitton Park, Chris currently lives in London, England where he is completing doctoral studies at the Royal Academy of Music. Chris’s commission for string orchestra will result in a progressive, modular work aimed at allowing musicians from beginner to more advanced levels to share in one musical experience. Chris will work with violinist Vince Sipprell of the Elysian Quartet as his consulting educator.

CMC-Ontario will publicly recognize the winners of this year’s Fund commissions at Ping! its 5th Annual Norman Burgess Memorial Fund Event, to be held on October 18 at the Royal Conservatory in Toronto. The event will also feature guest artists the Madawaska String Quartet, and showcase past Fund commissioned works by Kye Marshall (Bossa Antiqua for string orchestra) and Aras Carastathis (Enomlettes for viola and guitar.)

The public is encouraged to attend, celebrate, hear great performances and support the future of this important music education project.

Alongside commissioning, the Fund is also actively showcasing past commissioned works. In partnership with the Ontario Registered Music Teachers Association (ORMTA), the Fund offered live performances of its four works for solo instruments in front of a full house during the 2009 ORMTA provincial competitions in Mississauga. This past July 18, Alex McLeod (viola), Emily Rhee (piano), Jing Lin (violin) and Daniel Lee (guitar) generated a huge buzz for these new additions to Canadian educational music written by Aras Carastathis, Rose Bolton, Christopher Ledwitz and Andrew Staniland.

And we are very excited to announce that the Fund will showcase its two string orchestra works by Abigail Richardson and Kye Marshall on November 7 as part of the Ontario Music Educators Association (OMEA) 2009 Con Brio! conference Gala Concert. We extend many thanks to Kevin Merkley and David Luss of OMEA for all their work in making this performance possible; and to Alan Torok and his senior string orchestra, who will be our showcase performers for the evening.

The CMC extends its congratulations to the Fund’s 2009 commission winners and thanks all of its generous donors for the occasion to administer this important Fund, building an enduring collection of Canadian music, enriching the education of Canada’s talented young musicians and providing a lasting legacy to the work of Dr. Norman Burgess. We hope to see you all on October 18 for Ping! and look forward to showcasing the 2009 commissioned works for you in the very near future.

*An initiative of the Ontario Ministry of Culture and Ministry of Education, administered by the Ontario Arts Foundation.
CENTREVISITS ENHANCE ANNUAL TEACHER TRAINING

CMC-Ontario is always pleased to receive our annual summer visit from the Ontario Institute for Studies in Education (OISE). This year, 46 public school teachers from across the province, led by instructor (and CMC Associate) Timothy Sullivan, filled Champions House for a day of library research and composer workshops. This particular group has a unique advantage in having a CMC Associate Composer as their teacher. Timothy was able to conduct his own composer workshop for the class, offering them a different perspective on his full career and the impact his life as a composer has on his own teaching. These workshops enlightened many of our visitors on how best to approach Canadian music with their own students. When the teachers weren’t in a workshop, Michelle – our National Librarian – made sure that they became well versed in accessing the CMC collections, whether on-site or online, and that they all left with a score in hand for further study and future performance.

We’re excited to see how energized our OISE visitors are after encountering Canadian composers’ music, and how impressed they are with the CMC’s programs and services. We are even more pleased to welcome these teachers back for further research, or with their own students for future CentreVisits.

If you wish to book your own CentreVisit, please contact the CMC-Ontario office.

SOUNDSTREETS STRIKES SUCCESS WITH NORTHERN TOUR

Soundstretes Canada – an international centre for new directions in music led by CMC-Voting Member Lawrence Cherny – recently experienced great success with its 14-concert tour of the Cree opera Pimowinet: The Journey. From April 27-May 15, the production visited Timmins, Iroquois Falls, Kapuskasing, Cochrane, Moosonee, and Moose Factory, reaching almost 6,000 Ontarians through performances and outreach events. Renowned Cree actor, choreographer and dancer Michael Gereyoses, who was part of the creative team for the opera’s February 2008 world premiere, returned to choreograph and direct the high-calibre touring cast, including The Elmer Beler Singers, solistin Xue Wing (soprano) and Boul Roach (tenor), and a virtuosic ensemble of Canadian musicians, actors and dancers.

Pimowinet: The Journey, based on a libretto by Tomson Highway and music by award-winning CMC Associate Melissa Hui, tackles the sensitive subjects of life and death with deep wisdom and humour. The story follows two characters from Aboriginal mythology – the Trickster (Wesagachak) and the Eagle (Migisoo) – as they journey across a river to the magic island where, by the moon, the Spirits of the Dead perform a nocturnal dance. The Trickster and his companion capture the spirits in a basket. As the duo make their triumphant way home, the Spirits manage to escape.

“Pimowinet: The Journey is profoundly Canadian” said Lawrence Cherny. “The story is by a Cree writer inspired by Aboriginal myth; the music was created by a Chinese-Canadian composer and is sung in the Cree language by a cast drawn from diverse heritages, and the Cree stage director has drawn upon Aboriginal and Japanese traditions. It is a true reflection of Canadian culture and society in 2009. Soundstretes is proud to have commissioned, developed and produced this work for Canadian and international audiences.”

Pimowinet: The Journey is just one example of recent successes for Soundstretes, which has successfully expanded its audiences, education, outreach and online communities through enriched and inventive programming. For more information about Soundstretes Canada, including their 2009–2010 season, please visit www.soundstretes.ca.

NEW MUSIC IN NEW PLACES LAUNCHES UNDERGROUND

The Canadian Music Centre’s long-running New Music in New Places series is primed to enter another season with even more exciting and unique projects designed to take Canadian composers’ works out of the concert hall and into the community where they work and live.

The 2009–2010 season launches in Ontario on September 26 with care_music – a project by composer Erik Ross designed for the Bournemouth Caves in Eggunville. Among the stalactites and ancient fossils, Ross and the Contemporary Keyboard Society of Montréal will perform guided improvisations, spoken word and new music for toy pianos, portable percussion and electronics that tonically enhance these underground spaces for mobile listeners. care_music will be flexible enough to offer a unique experience for each of its premiere presentations (at 5 p.m. or 7 p.m.), and be recorded for webcast to extend its reach. The project will also eventually be adapted for future performances in other cave environments throughout Canada and in a stage version for touring.

The nature theme continues starting at sundown on October 3 with our annual contribution to Scotiabank Nuit Blanche – Toronto’s overwhelmingly successful, all-night contemporary art extravaganza. The CMC continues its commitment to showcasing Canadian composers’ interplay with contemporary art via two environmentally informed installations. Skyharp Ghost Tree by Kingston-based Keati Alick and Rob Millker will occupy the CMC’s front garden. The Skyharp series creates virtual sound environments triggered by movements of trees. In Ghost Tree, video footage documents the effects of the disastrous 1998 ice storm on one of Skyharp’s star “performers” – a 90-year old elm. Recorded improvisations by dancer Holly Small, who interacts with the resulting soundscape in a “tree-like manner,” serve as simultaneous interpretations of both the tree and the ice storm’s impact. Inside, Juliet Palmer and Josh Lacey’s Micorna offers a false haven from climate change. Overhead, the visuals and soundscapes reflect the unpredictability of our relationship to the elements. Is global warming a storm in a tea-cup? Can we divine the future in the drops of a coffee cup? Music drifts in and out of the room, creating an alternating soothing and unsettling effect. Musicians perform within the installation at 10 p.m. and midnight.

In January 2010, New Music in New Places leaves earthy concerns behind to explore virtual space with LeKFF, a project inspired by and written directly for performance using internet media and social networking tools. It will include vocal music, poetry, graphics and video distributed via the Internet on a set performance date to those who sign up to receive the Twitter, Facebook, e-mail and Skype messages that will make up the piece. LeKFF will be accessible via cellphone, computer and radio (with on-air presence as part of the Mannlicher Carcano radio remix program.) The project will remain available via a website after the performance date for listening and viewing at any time. The artists for the LeKFF project will not be announced until after the conclusion of the performance date to emphasize the project themes of identity/self, location, loneliness/ facelessness and virtual interconnections that can be amplified or obscured by the distortions and dissonances that mediated relations create.

New Music in New Places is a nation-wide CMC initiative which provides CMC Associate Composers with the opportunity to take their music out of the concert hall and into communities throughout Canada. New Music in New Places is made possible through the generous support of the SOCAN Foundation and the Department of Canadian Heritage through the Canada Music Fund. All New Music in New Places events are free and open to the public.

INTRODUCING NEWFANGED RECORDS

CMC Associate John Mark Sherlock brought to our attention the new, independent, web-based recording label Newfangled Album Records, which is distributing contemporary experimental compositions by artists whose work sounds like the sleepy side of music. To date, the label has released five albums, including the extended-length work atopnation by John Mark Sherlock, and the CD imperial notices, featuring the neuters/not collective, which includes Sherlock and Eve Egoyan among other musicians, in a mixed collection of works. For more details visit www.newfangledalbum.com.

HAMILTON RECEIVES NEW OPERA INVESTMENT

CMC-Ontario was extremely pleased to learn that the Government of Ontario is continuing its commitment to creativity by supporting a commissioning project led by Opera Hamilton. The province is investing $50,000 to help develop a new opera – Thayendanegea – by composer Tomas Dutacito and librettist Lisa Van Every. The hope is that this creative project will help attract new audiences and generate more cultural activity for the Hamilton region. The opera will also provide special opportunities for youth to experience the arts through the touring of a condensed version for schools in southern Ontario.

Work on Thayendanegea, which is based on the life of Chief Joseph Brant, started in 2005 with a commission and workshop grant from the Canadian Opera Creation Program. The opera combines musical idioms from western culture with the musical and storytelling techniques of the Six Nations aboriginal culture, and uses multiple languages and native dance as major components of the production.

This new funding for Thayendanegea comes from the province’s Cultural Strategic Investment Fund, which helps build a strong and stable cultural sector by supporting projects that contribute to Ontario’s cultural development. The Fund is open to incorporated not-for-profit organizations working in the arts, heritage or cultural industries, and Ontario-based research/academic institutions that have a partnership-based project focused on improving capacity within the cultural sector. More details about the Fund may be found at www.culture.gov.on.ca.
Having just completed its 10th year, Summer Sizzle is a growing piano pedagogy symposium for both teachers and students. Held in a peaceful country setting, Summer Sizzle helps bring music and culture to rural educators and musicians while offering urban professionals a chance to further their learning in a relaxed environment.

Over 200 participants attend this annual event, which offers several specialized workshops led by international experts, launches new Canadian pieces with composers in attendance, and hosts public concerts showcasing visiting composers, guests, experts, teachers and students.

CMC Associates made up more than a quarter of the visiting composers to this year’s Summer Sizzle Piano Pedagogy Symposium – an annual project of the Canadian National Conservatory of Music – held in Palmerston from July 12–14. The three days included numerous workshops showcasing visiting composers, guest experts, teachers and students.

CMC’s Centrediscs is working with pianist and CMC Voting Member Christina Petrowska Quilico on a new recording project that will release this Fall. While past projects have featured Ms. Petrowska Quilico in solo piano music, this new project is much more ambitious – a multi-concert CD with performances of works by Alexina Louie, Violet Archer and Larysa Kuzmenko. This recording, her seventh for the Centrediscs label, follows on the recent double-CD release of Ann Southam’s Pend Life, which Christina premiered in concert at the Sound Symposium in St. John’s, Newfoundland, and reprised at the Glenn Gould Studio on May 12 for the official CD launch. Pend Life is Ms. Petrowska Quilico’s 23rd commercial recording.

For more information about Ms. Petrowska Quilico’s work for the Centrediscs label please visit the CMC website or www.centrediscs.com.

NACO CONTINUES REPERTOIRE READINGS

CMC-Quebec was pleased to learn that the National Arts Centre Orchestra has carried on the tradition of offering public readings of new Canadian works, under the baton of Gary Kulesha, with its Repertoire Readings sessions from July 7–9. CMC-Quebec partnered with the Orchestra in 2006 and 2007, as part of the now retired Professional Readings Series, to workshop a collection of chamber music and orchestral works by Canadian composers that had not yet received their world premieres.

Among the recent NACO readings were ‘Tophatie d’un Lieu Imaginaire’ by Québec Associate Nicolas Gilbert, Ottawa-based Maya Badan’s Orchestral Arches and Gary Kulesha’s The Rose. The final day of readings was dedicated to student composers from Toronto and the Ottawa area.

For more information about the NAC Orchestra please visit www.nac.ca/en/naco. For more information about the composers may be found at www.nicolagilbert.net, www3.sympatico.ca/badian and www.garykulesha.com respectively.

Welcome to our New Ontario Associate Composer

WALTER MCNUTT

Walter Louis McNutt (b. Charlottetown June 2, 1910, d. Toronto August 10, 1996) was a noted organist, choir master and composer. After studies in Prince Edward Island, he attended the Toronto Conservatory of Music (1929–32), where his teachers were Healey Willan and Reginald Gooden, and where he won several scholarships and a national competition in 1931.

Various posts as organist and choirmaster for churches in Ontario (1931–42) were interrupted by army service (1942–46), where musical activities included playing saxophone in the regimental band. Post-war, McNutt resumed his career, holding positions at All Saints’ Church, Winnipeg (1946–9) and All Saints’ Church, Windsor (1949–55), where he also conducted the Windsor Singers for two years in CBC broadcasts. His last and longest tenure was with St. Thomas’ Church in Toronto (1954–77). McNutt’s compositions encompass both secular and sacred works for choir, voice, piano, organ and orchestra. In 1938, his Suite for Piano received the Vogt Society Prize. His later compositions, written mainly for use in the Anglican church, include two Missæ breves and the Mass of St. James. Many of his larger sacred works went on to be published by Waterloo and his songs and piano music by Harris music publishers. Other publishers carrying his work include Berandol, Faith, Fischer and Western.

PetroWska quilico commItS to canadIaN musIc

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David Ogborn returns to Ontario after a brief stint in the Prairies to take up the post of Assistant Professor, Multimedia at McMaster University in Hamilton. David will be teaching digital audio, artistic interaction technologies and sound and image in the Department of Communication Studies & Multimedia.

David is also hoping to make a contribution to stimulating the experimental music/sound community in Hamilton and is looking for potential partners to make new music a more active part of the city scene. His work for the Angelus Novus net label (www.angelusnovus.net) and large-scale installation projects like the 2005 Scotiabank Nuit Blanche project Dream House for the CMC speaks to his inventive and collaborative practice.

To learn more about David Ogborn please visit the CMC website or www.davidogborn.net.

Opera to Go March 24-26, 2010 Fermenting Cellar, Distillery District

Dark Star Requiem by J.B. Bulman and Andrew Steadman June 2010 Performances and date venues TBA

09/10

McMASTER Faculty of Communication Studies & Multimedia

David Ogborn joins McMaster Faculty

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focused, more specific and more easily manipulated into various that allow us to access music – our search results become more precise. Virtual environments are constantly improving the methods seek out desired sounds is becoming more immediate and more be an ever-present part of our lives. Not only that, our ability to

It required a new cylinder – a mere $106,000 repair, money which international guests and to celebrate CMC’s 50th birthday in style.

year-old threadbare carpets were replaced and a fresh coat of paint covered in scaffolding, netting and plywood sheeting. Our 25-

Take for example the ubiquity of music – already we find it to

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robots, I think there are a few trends on the information seeking habits of we serve people? Without speculating service. What will it look like? How will

I’ve decided to take a giant leap forward takes a look back at the past of the CMC, While the CoVer artiCle

Influences of Many Musics

in the listening world.

In this issue, Jeremy Strachan

forms of media and information surrounding a piece of music and

is our first step towards integrating all elements that help to give context to the work – a composer interview, live audience reviews, critiques from performers and a virtual program? All of these elements could help expand the presence of our music in the listening world.

This is not to say that all of the above speculation isn’t already based in reality – our most recent project Composer Portraits – influences of Many Music is our first step towards integrating all forms of media and information surrounding a piece of music and its composer in one central location. In this issue, Jeremy Strachan discusses this amazing project in further detail. Please take some time to explore and, as always, to give us your feedback. This is only the beginning of exciting things to come as we move forward into our next 50 years!

MICHICHEL ARBUCKLE National Librarian, CMC

Let me start by introducing myself. I am Angela Nelson-Heesch and I joined the CMC as Development & Communications Manager in January of this year. Although I’m a recent addition to the national team, I am quickly getting my feet wet! I have spent the last six months getting to know as much as possible about the CMC and the music it works so hard to promote. Now that I have been well initiated, I am thrilled to be jumping head first into a full range of communications and development projects.

This is truly an exciting time to be at the CMC as we celebrate our 50th year’s events like the 2009 IAMIC Conference and our upcoming 50th Anniversary Celebration with the National Arts Centre Orchestra in Ottawa this November are exciting examples of how we are continuously working to move the organization forward. Over the coming months, I will be sharing with all of you what is happening both in the National Office and across the country, and I hope to meet many of you as we celebrate.

In the meantime, keep your eyes open for more news from the CMC, and let me know what you would like to hear more about! I am available at angela@musiccentre.ca and always looking for new ideas.

ANGELA NELSON-HEESCH,
Development & Communications Manager

esprit orchestra
alex pauck music director and conductor
09 • 10

november 15.09  Koerner Hall
Take the Dog Sled
EVIE MARK and AKINESE SIVUARAPIK Inuit throat singers
Alexina Louie Take the Dog Sled
R. Murray Schafer North/White for snowmobilist and orchestra
György Ligeti Atmosphères
Toru Takemitsu Green (November Steps II)

january 29.10  Koerner Hall
Penderecki Plus!
KRZYSZTOF PENDERECKI visiting composer SHAUNA ROLSTON, ROMAN BORYS, PAUL WINDDER cellos; STUART LAUGHTON trumpet
Krzysztof Penderecki Concerto Grosso for three cellos and orchestra and Threnody To the Victims of Hiroshima
R. Murray Schafer The Falcon’s Trumpet
John Adams Better my heart from the opera Dr. Atomic

march 31.10  Jane Mallett Theatre
À l’aventure!
ROBERT AITKEN – flute; ERIKA RAUM - violin
Omar Daniel Violin Concerto
Denis Gougeon À l’aventure!
José Evangelista Concerto con brio
R. Murray Schafer Flute Concerto

may 16.10  Jane Mallett Theatre
No Reason to Panic SHAUNA ROLSTON cello; DONNA BROWN - soprano
Douglas Schmidt Carbon Concerto
Mayke Nas No Reason to Panic
Louis Andriessen Vermeer Pictures
R. Murray Schafer Gitanjali for soprano and orchestra

TICKETS: Regular – $43; Senior - $32; 30 and under - $15
416-408-0208/www.rcmusic.ca (Koerner Hall) 416-366-7712/www.atslc.com (Jane Mallett Theatre)

SUBSCRIPTIONS: 416-366-7723 or 1-800-708-6754
all concerts start at 8pm: 7:15pm pre-concert talk
www.espiritorchestra.com
IoMM is a fully bilingual online educational resource, available in both Flash and HTML formats, that is dedicated to promoting and showcasing cultural diversity in Canadian music. It is geared towards high school students as a “discovery space” where new sounds and the music of cultures from across the world are presented in an immersive environment. By covering a broad geographic and musical spectrum, IoMM introduces students to music that bridges traditional and modern sounds; crosses cultural and political borders; and connects people and places through music, words and images.

Students can navigate the site via the world map or by exploring six thematic categories:

- **Distant Timbres** features works incorporating non-Western instruments by composers such as Chan Ka Nin, Leon Zuckert and Kotoka Suzuki.
- **In Voices Afar**, composers such as Analia Llugdar, Susan Frykberg and Otto Joachim demonstrate the use of poetry and words from other languages in their music.
- **Other Musics** lets students discover how composers like Kam Kee Yong, Svetlana Maksimovic and Christos Hatzis integrate music from their cultural backgrounds.
- **Cultural Inspiration** features music which draws inspiration from art, philosophy or stories from the cultural traditions of composers such as Istvan Anhalt, Jacobus Kloppers and Oskar Morawetz.
- **Reflecting Canada**, students can listen to works inspired by the landscape, history and iconic figures in Canadian culture by composers like Jana Skarecky, Maya Badian and Janis Kalnins.
- **Beyond Borders**, composers such as Dorothy Chung, Leon Miudrag Lazarov Pashu and Victoria Maidanik explore cultural border crossing, the theme of travel and the music of other traditions in their works.

In addition to these multimedia portraits and thematic areas, students will discover 25 non-Western instruments presented in a stand-alone gallery, featuring sound samples and an overview of each instrument’s cultural history. Here, students can hear how composers bring traditional sounds of instruments like the Japanese Koto, the Chinese Erhu and the Russian Domra into the context of a modern compositional setting.

For this new incarnation of IoMM, CMC also has focused on revising and expanding existing learning materials to better help educators use the site as a classroom-based instructional resource. Organized according to IoMM’s six thematic areas, the teacher’s guide includes exercises aligned to web content, vocabulary builders, quizzes, and a list of online tools for further exploration.

Contextual exercises allow students to think about broader themes such as community, diversity and cultural exchange. A substantial glossary is included to help students understand new concepts related to traditional and modern music, politics and cultures from around the globe.

The re-launch of Composer Portraits: Influences of Many Musics (IoMM) was made possible with support from the Department of Canadian Heritage through the Canadian Culture Online Strategy. Visit www.musiccentre.ca/influences to experience this exciting music “discovery space.”
NEW KID ON THE BLOCK: Opportunities with the Wind Ensemble

In 1984 I received a phone call from John Heiss, Chair of the composition faculty at the New England Conservatory, offering me a commission for wind ensemble. The Conservatory was giving five commissions: orchestra, flute and orchestra, wind ensemble, chamber music and jazz band. I said I would prefer to have the orchestra or flute concerto. I would prefer to have the wind ensemble commission, but those had been orchestra or flute concerto. I said, “I would prefer to have the wind ensemble commission.” The University of Illinois Concert Band felt like playing in bands and hearing all those flutes and clarinets playing corny melodies in unison, accompanied by a thick stew of tubas and euphoniums. Transcriptions were common, an admission that — aside from Sousa marches — bands had little quality music of their own. Playing transpini at the University of Illinois Concert Band felt like I was pushing a truck up a hill.

I called Battisti and asked him why he had written works for wind ensemble. He patiently explained the difference — wind ensembles are one-player-on-a-part. When you write for flute 1-2-3 you have a commission for wind ensemble. The medium is still comparatively new, so pieces written for wind groups don’t rate as high in the academic world as those for orchestra, with their high-profile audiences and extensive press coverage. Besides, composers naturally want to try their hand at writing for orchestra, for its masterpieces going back 300 years. But times are changing. More and more composers are drawn to the advantages of writing for large wind groups. While the symphonic repertoire is largely stagnating, many exciting new developments are happening with wind groups.

Battisti premiered the piece brilliantly a year later in Boston and recorded it for Naxos/Wind Band Classics, 8.572244.

What have I learned about wind ensembles from all this?

1. Performance levels in the top schools equal that of our best symphony orchestras.
2. Wind ensemble conductors are open to any instrumentation or stage set-up.
3. These conductors are encouraging the addition of a violin, viola and cello in addition to their standard brass.
4. Wind ensemble performances are better rehearsed than those of symphony orchestras.
5. They network continually. They share notes on successful works, and so a successful premiere is often quickly followed by performances by other ensembles.
6. They give repeat performances and make commercial recordings.
7. They rent performance materials and pay the same rates as symphony orchestras.
8. They are much more approachable and eager to work with composers than symphony orchestras.
9. The list of top composers who have written for wind ensemble is growing quickly. Added to classic works by Stravinsky, Schoenberg, Cowell, Krenek, Bart, Messiaen, Copland, Ives and Milhaud, many of our best living composers have composed works: Gunther Schuller, Karl Haas, Joseph Schwantner, Lukas Foss, John Corigliano, John Harbison, Michael Tippett, Nicholas Maw, Jacob Druckman, Wladyslaw Lutoslawski, Luciano Berio — the list goes on.

But in Canada only a handful of composers have written for wind ensemble. John Weinrach, Harry Freedman and Chan Ka Nin, to name a few — have devoted their best creative efforts to it, as opposed to treating it like a novelty. Why so few? Probably because Canada has very few active wind ensembles. Two prominent groups are: The Toronto Wind Orchestra, with conductor Tony Gomes, and the University of Calgary Wind Ensemble, having led by conductor Glenn Price. In the USA however, most universities and all the major conservatories have wind ensembles, and the large universities have many as five or six levels of large wind groups.

Since the advent of the wind ensemble dates back to only 1952 (credited to Frederic Fennel at the Eastman School of Music), it is in need of repertoire. As a result, conductors are continually seeking out new works. Most of us composers seldom hear these pieces and are rarely aware of the high artistic level these ensembles achieve. Few composition teachers give attention to the wind ensemble. The medium is naturally want to try their hand at writing for wind ensemble, which in line with great masterpieces going back 300 years.

But times are changing. More and more composers are drawn to the advantages of writing for large wind groups. While the symphonic repertoire is largely stagnating, many exciting new developments are happening with wind groups. Joseph Schwantner’s … and the Mountains Rising, John Corigliano’s Gnao-Maximo and Gunther Schuller’s Symphony are just three examples of major works.

Composers who only think of the wind ensemble as an orchestra without strings will be frustrated at what they are missing. Those who explore the unique colors and textures of large wind groups will discover a new and exciting creative experience that the orchestra cannot provide. But I would add a caveat: the challenges of writing for wind ensemble are very different from those of the orchestra. A simple chord voiced for orchestra will usually sound good because of the strings. The same chord for a wind ensemble will be frustrating at what they are missing. Those who explore the unique colors and textures of large wind groups will discover a new and exciting creative experience that the orchestra cannot provide. But I would add a caveat: the challenges of writing for wind ensemble are very different from those of the orchestra.
**HEAR THE MUSIC**

Where to hear the works of Ontario Associate Composers

<table>
<thead>
<tr>
<th>DATE</th>
<th>COMPOSER</th>
<th>EVENT INFORMATION</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 24, 2009</td>
<td>David Latov</td>
<td>&quot;Phases of Chopin B: Under the Spell of Duskur&quot;, &quot;Sonatina&quot; – Laura Wilcox (viola), Jose Lopez (piano), Zachary Zin (vln), David Latov (viola) – Gallery 345, 8 p.m</td>
<td>Toronto, ON</td>
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<tr>
<td>October 25, 2009</td>
<td>Keith Lau</td>
<td>&quot;Gondola&quot;, &quot;Harmony: Synh Asp (conductor) – F. A. Storphauser</td>
<td>Barrie, ON</td>
</tr>
<tr>
<td>October 30, 2009</td>
<td>Christos Hatzis</td>
<td>&quot;Arendesu&quot; – Angelo Debar (vln), La Pitsa ensemble – The Playhouse</td>
<td>Fredericton, NB</td>
</tr>
<tr>
<td>November 1, 2009</td>
<td>Michael Noszyk</td>
<td>&quot;Postcards from the Sky&quot; – Kingston Symphony, Glen Felt (conductor) – Grand Theatre, 2:30 p.m</td>
<td>Kingston, ON</td>
</tr>
<tr>
<td>November 7, 2009</td>
<td>Kyra Marshall</td>
<td>&quot;Bossa Anfika&quot; – Earl Hagg Chamber Strings, Alan Tack (conductor) – DoubleTree, 7 p.m, part of Con Brio! 2009 OMEA Conference</td>
<td>Mississauga, ON</td>
</tr>
<tr>
<td>November 7, 2009</td>
<td>A. G. Kulikov</td>
<td>&quot;The Labyron&quot; – Earl Hagg Chamber Strings, Alan Tack (conductor) – Doubletree, 7 p.m, part of Con Brio! 2009 OMEA Conference</td>
<td>Mississauga, ON</td>
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<tr>
<td>November 7, 2009</td>
<td>Ronald Ray</td>
<td>&quot;Variations on a theme of Paracelsus Roys&quot; (1735-1775) – Sri Lanka Seswawa, John Barlow (conductor) – First United Church</td>
<td>Mississauga, ON</td>
</tr>
<tr>
<td>November 11, 2009</td>
<td>Christos Hatzis</td>
<td>&quot;Fertility Rites&quot; – Beverly Johnston (vocals) – Indira Productions Centre, part of the Perseus Arts Society International Conference</td>
<td>Indianapolis, IN</td>
</tr>
<tr>
<td>November 12, 2009</td>
<td>Chen Hu Xin</td>
<td>&quot;Brandy on Ice&quot; – Saito-Kyoto, Hanam Arman (conductor) – Glenn Gould Studio</td>
<td>Toronto, ON</td>
</tr>
<tr>
<td>November 14-15, 2009</td>
<td>Christos Hatzis</td>
<td>&quot;Arendesu&quot; – Angelo Debar (vln), La Pitsa ensemble</td>
<td>Los Angeles, CA</td>
</tr>
<tr>
<td>November 15, 2009</td>
<td>Christos Hatzis</td>
<td>&quot;Awakening&quot; – Pendénon String Quartet – Hamilton Conservatory of Music (November 15), Marietta Conference Centre (November 18-31)</td>
<td>Hamilton, ON</td>
</tr>
<tr>
<td>November 15, 2009</td>
<td>Angela Louis</td>
<td>&quot;The Dog Song!&quot; – Eve Alex and Karen Savigny (touring ensemble), Earle Orchestra, Alex Park (conductor) – Koerner Hall, Royal Conservatory of Music, 8 p.m</td>
<td>Toronto, ON</td>
</tr>
<tr>
<td>November 15, 2009</td>
<td>R. Rumpf Schaller</td>
<td>&quot;North/Wind&quot; – Esprit Orchestra, Alex Park (conductor) – Koerner Hall, Royal Conservatory of Music, 8 p.m</td>
<td>Toronto, ON</td>
</tr>
<tr>
<td>November 15-16, 2009</td>
<td>Ronald Ray</td>
<td>&quot;Cove Celebration&quot; – Cove Island Community Orchestra, Jerome Summers (conductor)</td>
<td>San Diego, CA</td>
</tr>
<tr>
<td>November 19, 2009</td>
<td>Brian Current</td>
<td>&quot;Round&quot; – St. Lawrence String Quartet – Edward Johnson Building, University of Toronto</td>
<td>Toronto, ON</td>
</tr>
<tr>
<td>November 20, 2009</td>
<td>James Hailey</td>
<td>&quot;Chant&amp;&quot;, Ben Rommer (pianist), Grassridd</td>
<td>Winnipeg, MB</td>
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<tr>
<td>November 20, 2009</td>
<td>Alice Pang Yee Ho</td>
<td>&quot;Far Mask from a Distant Land&quot; – Atlantic String Quartet – Cook Hall, Memorial University</td>
<td>St. John's, NL</td>
</tr>
<tr>
<td>November 21, 2009</td>
<td>Michael Coghlan</td>
<td>&quot;Fuel&quot; – 17th Street Ensemble, Sunny MacKay (conductor) – MacPhail Theatre, University of Toronto, 7:30 p.m</td>
<td>Toronto, ON</td>
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<tr>
<td>November 24, 2009</td>
<td>Paul Frehner</td>
<td>New Work (premiere) – Württemberg Chamber orchestra &amp; Gryphon Trio – Jane Mallet Theatre, 8 p.m</td>
<td>Toronto, ON</td>
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<tr>
<td>November 24, 2009</td>
<td>Paul Frehner</td>
<td>New Work (premiere) – Helsinki Chamber Orchestra &amp; Gwyneth Ossoo – Joki Miettinen Theatre, 8 p.m</td>
<td>Toronto, ON</td>
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<tr>
<td>November 25, 2009</td>
<td>Christos Hatzis</td>
<td>&quot;Telluric Dances&quot; – Gilles Leduc (instructor), Orquestra de Metropole, Montreal Piano (conductor) – Le Cerieux</td>
<td>Montreal, FRANCE</td>
</tr>
<tr>
<td>November 27, 2009</td>
<td>Christos Hatzis</td>
<td>&quot;Telluric Dances&quot; – Gilles Leduc (instructor), Orquestra de Metropole, Montreal Piano (conductor) – Le Cerieux</td>
<td>Montreal, FRANCE</td>
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<tr>
<td>November 28, 2009</td>
<td>Omar Daniel</td>
<td>&quot;Romantic and Orchestral&quot; (premiere) – Pendénon String Quartet</td>
<td>Barrie, AB</td>
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<tr>
<td>November 29, 2009</td>
<td>Ron Ayres</td>
<td>&quot;Daybreak&quot; – Earle Hagg Chamber Strings, Ken Tack (conductor) – Royal Conservatory, 2 p.m, part of of The Norman Breeze Memorial Annual Festival</td>
<td>Toronto, ON</td>
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<td>December 1, 2009</td>
<td>Alexander Trenick</td>
<td>&quot;The Seasons&quot; (premiere) – University of Toronto Wind Ensemble</td>
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<td>&quot;The Seasons&quot; (premiere) – University of Toronto Wind Ensemble</td>
<td>Toronto, ON</td>
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<tr>
<td>December 2, 2009</td>
<td>Angela Louis</td>
<td>&quot;Peace Movement&quot; – Toronto Marie Theatre</td>
<td>Toronto, ON</td>
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<tr>
<td>December 2, 2009</td>
<td>Angela Louis</td>
<td>&quot;Peace Movement&quot; – Toronto Marie Theatre</td>
<td>Toronto, ON</td>
</tr>
<tr>
<td>December 3, 2009</td>
<td>Dean Burry</td>
<td>&quot;The Bremen Town Musicians&quot; – Opera Lyra Ottawa – Fourth Stage, National Arts Centre</td>
<td>Ottawa, ON</td>
</tr>
<tr>
<td>December 10, 2009</td>
<td>Udo Kammert</td>
<td>&quot;Sammalevar&quot; – Stephen Cope (pianist), New Music Concerts Ensemble</td>
<td>Toronto, ON</td>
</tr>
</tbody>
</table>
Hear the Music
Where to hear the works of Ontario Associate Composers …

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--- | --- | --- | ---
January 2010 | Anonymous | “loaf10f” – Online Multimedia Project – performance using internet media and social networking tools, part of New Music in New Places | Internet / Worldwide
January 2010 | Alexius Louis | “Caleidos” – Peter Stoll (clarinet), Beverly Johnston (percussion) | Toronto, ON
January 2010 | Michelle Rui | “Of Breath and Touch” – Peter Stoll (clarinet), Beverly Johnston (percussion) | Toronto, ON
January 12, 2010 | Andrew Staniland | Two Movements for Orchestra – Orchestre symphonique de Montreal, Roberto Mircea (conductor) | Montreal, QC
January 21, 2010 | Alexander Jacobshak | “Concerto for viola and Symphony orchestra”, “Concerto for viola and Symphony orchestra” | New, UKRAINE
January 22, 2010 | Alex Eddington | New Work – Continuum – gallery 345 | Toronto, ON
January 24, 2010 | John Bugle | “Concertos for Trumpet” – Hammered Street Silver Band, Curtis MacRae (conductor) | Toronto, ON
January 29, 2010 | R. Murray Schafer | The Falcon’s Trumpet, Stuart Laughton (trumpet), Empori Orchestra, Alex Pauk (conductor) | Toronto, ON
January 31, 2010 | Iiwan Anhalt | “Twilight Fire” – Kingston Symphony, Glen Fast (conductor) – Grand Theatre, 2:30 pm | Kingston, ON

October 18 2-5 pm
Mazzoleni Hall
Royal Conservatory
273 Bloor St. W, Toronto

A celebration in support of the Norman Burgess Memorial Fund
A Canadian Music Centre – Ontario Signature Event

Contact Contemporary Music 2009/2010

Saturday, September 26, 2010 from 2:00 to 10:00 PM at Yonge-Dundas Square
TORONTO (new music) MARATHON
Featuring the music of Alan Brox, Kyle Brendler, John Cage, Donovan Dionne, Phyllis Glass, James Horner, Bryan Lee, Chad Martin, Stephen Montgomerie, Jordan Nobela, Steve Reich, Ann Southern, Julia Wolfe and more.
Solo performance by Melissa Hayles, James Horner, Arnie Chen, Kyle Brendler’s Large Ensemble, Rob MacDonald, Christina Polkavskis-Gilchis, Philippines, Laurent Lefebvre, Arianne Wehr and Contact
Presented in association with Young String Senses

Friday, October 16 and Saturday October 17, 2009 at 8:00 PM at Loop Studio Centre for Lively Arts
STRANGERS IN OUR MOST / DREAMS OF THE BLIND
Featuring the New Bear Glass Waterfall Piano and Varius Terytanyak
Presented in association with New Adventures in Sound Art as part of S10

Happy Birthday, Udo! – Body of Glass Theatre, 604 Jarvis Street
Stephen Clarke, New Music Concert Ensemble: Christopher Affrante, director

Udo Kasemets (Estonia/Canada, 1919) – Air China (Bacchus) (1987) – piano and mixed ensemble
The Canadian Premiere of this extended work demonstrates various aspects of Kasemets’ approach to composition. Dedicated Stephen Clarke first performed this work with the S.N.E. Ensemble in New York.

Concert honoring the 35th anniversary of the founding of the Toronto Arts Council

Sunday December 13, 2009

Contact Contemporary Music 2009/2010

Toronto, ON M5G 1X7
Phone: 416-588-0208
Email: events@rcmusic.ca
Website: www.rcmusic.ca

The Canadian Music Centre gratefully acknowledges the support of:

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Saturday October 17, 2009
Tim Brady — My 20th Century
Isaac Stern Theatre, 9 Charles Street West
Brady works: Tim Brady — guitar: André Louch – sax, Catherine Menard — percussion: Brigitte Pidolin — piano: David Cambridge — sander
The Brady Cycle – Part 20th Century (2003–06)
· Streamers (homage to John Lennon)
· Traces (homage to Charlie Christian)
· Hommage à Rain Luminage (Ennio Morricone)
· Double Quartet (homage to Schostakovich)
Tim Brady’s continuous 75 minute multimedia work pays tribute to iconic figures of the 20th century, with video artist Martin Armstrong and Omar Sosa.

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International Activities

ISCM CANADIAN SECTION SELECTS WORKS FOR AUSTRALIA

On June 16 André Ristic, the President of the Canadian section of the International Society of Contemporary Music, announced the composers and works selected to represent Canada at the 2010 World New Music Days in Sydney, Australia. In keeping with the 2010 host nation's theme, the following works have been put forward:

Graham Flett: Backside Roller (2010)
Michel Frigon: AXMA (RELAX)
François Rose: Le temps silencieux pour orchestre de chambre (2006)

CMC is pleased to note that all but one of the selected works have been created by CMC Associates, two of which hail from outside of Brussels) to record his work for the Naxos label.

Earlier this spring, Belgian flautist Marc Grauwels and marimbist Sarah Mouradoglou featured in belgium: A Longing for Joy for the Naxos label. Andonian attended the session thanks to a grant from UCLA, where he is currently completing doctoral studies.

The recording will appear on a future Naxos release of music for flute and percussion, a follow up to a similar project by Grauwels from 2005. More information about the performers may be found at the New Consonant Music website – www.andonian.com.

In addition, Stefanos Karabekos’s Rhapsody Thesaloniki has become a favourite of online music buyers and film producers alike. The Rhapsody underscored the award-winning children’s TV special “The Story of Lydia” – the tale of a young woman from Denmark who finds her calling in helping orphans and other women in other parts of the world. Karabekos said of the experience: “It has been quite a journey for my Rhapsody and we are delighted to have this composition and our performance included in this wonderful musical production. Who would have ever known that the Rhapsody, originally commissioned as a composition for The Cultural Capital of Europe in 1997, would find its way to the ears of children through this marvelous musical.” “The Story of Lydia,” which is available to international markets in four different languages, is regularly broadcast on CTS in Canada. Discussions for a 26-episode series are in the works, for which music will be a major component.

For more information about Stefanos Karabekos, visit the CMC website, especially his profile in the Influences of Many Musics site, where Rhapsody Thesaloniki is featured. For more information about the Symphony Orchestra of Canada, please visit www.pathcom.com/~symphony/index.html.

STEFANOS KARABEKO makes INTERNATIONAL IMPRESSION

The Symphony Orchestra of Canada and its Music Director Stefanos Karabekos are making an international impression with producers and digital storefronts worldwide. The Symphony’s debut CD Expressions of the Canadian Heart, released on Trilogy Records, has received thousands of streams and music downloads through a distribution relationship with The Orchard. In particular, its arrangement of O Canada seems to be very popular.

“Sales are coming in from every corner of the globe,” states Symphony President Steve Thomson. “Who would have thought that a national anthem would be of so much interest to non-Canadians… I guess the Heritage Canada site is right, ‘there are very few recording of this marvelous composition’ and from what I have heard the Orchestra’s version is perhaps the most robust one available.”

For more information about Stefanos Karabekos’s Rhapsody Thesaloniki, please visit the CMC web site, where influences of many musics can be seen. For more information about the Symphony Orchestra of Canada, please visit www.aurorafestival.com.au. Information about the 2010 World New Music Days can be found in belgium: A Longing for Joy for the Naxos label.

KEVORK ANDONIAN IN BELGIUM

Earlier this spring, Belgian flautist Marc Grauwels and marimbist Sarah Mouradoglou met with CMC Associate Kevork Andonian in Waver, Belgium (a small city just outside of Brussels) to record his work A Longing for Joy for the Naxos label. Andonian attended the session thanks to a grant from UCLA, where he is currently completing doctoral studies.

The recording will appear on a future Naxos release of music for flute and percussion, a follow up to a similar project by Grauwels from 2005. Andonian attended the session thanks to a grant from UCLA, where he is currently completing doctoral studies.

The recording will appear on a future Naxos release of music for flute and percussion, a follow up to a similar project by Grauwels from 2005. More information about the performers may be found at the New Consonant Music website – www.andonian.com. To learn more about Kevork Andonian, a new CMC Associate, please visit the CMC website or Kevork’s personal website at www.andonian.com.

ALEXANDER JACOBCHUK IN THE UKRAINE

Alexander Jacobchuk will be the featured composer for two major concerts in his native Ukraine. On December 2 the Kiev Higher Music College Women’s Choir and Ensemble will give the world premiere of his Cantata “The Seasons,” for soloists, women’s choir and ensemble at the Kiev State Philharmonic Hall alongside four new pieces for mixed choir a cappella. On January 21, his three individual concerti for violin, viola and cello will receive performances on a single program by the Ukrainian National Broadcasting Corporation Orchestra, conducted by Volodymyr Sheiko.

The soloists will be violinist Dmytro Tkachenko, violist Oleksandr Logosha and cellist Ivan Kucher.

JAN JARVELLEP IN DENMARK

Jan Jarvellep’s Garage Concerto will be performed in Aalborg, Sweden on October 22 and 23. The Aalborg Symphony Orchestra, conducted by Henrik Vogn Christensen, will be joined by percussion ensemble trash.dk, who specialize in percussion instruments made out of garbage. Jarvellep’s Garage Concerto for five soloists and orchestra was first performed by the Ottawa Symphony Orchestra conducted by David Currie with soloists Jon Wade, Paul Vaillancourt, Ken Sampson, David Stachon and Eris Vaillancourt at the National Arts Centre in Ottawa on January 22, 1996. It has gone on to receive a long list of international performances, including those in the USA, Taiwan, Mexico and Switzerland, and has been commercially recorded by the Singapore Symphony for the BIS label. For more information about trash.dk, visit www.trash.dk. Information about the Aalborg Symphony Orchestra may be found online at www.aalborgsymfoniorkester.dk. For a full bio and list of works by Jan Jarvellep, visit the CMC website or www.janjarvellepp.com.
The Valborg Octet, conducted by Arpad Schermann, and the Weidler String Quartet have taken a liking to Morris Kates's piece Water – A Store of Life for SATB choir and string quartet, based on words by Valerie Douglas. These combined performing forces, who have become happy collaborators due to their similar approaches to making and blending sound, gave the work its European premiere on May 24 at the Borderkerk in Zeist, the Netherlands. Julian Miran was present to guide the rehearsals. The Musica Nueva Malaga International Composers Festival, held July 18-26 in the town of Frigiliana, part of the Andalusian region of Spain. On July 22, the MNMI Ensemble directed by Barrie Webb presented Wilkinson's Composition and Tantamount for Orchestra, for which Wilkinson was present to guide the rehearsals. The Musica Nueva Malaga International Composers Festival is a very young venture, having just completed its 2nd year in 2009. For more details, please visit www.musicanuevamalaga.com.

**E. SCOTT WILKINSON IN SPAIN**

Thanks to a CMC composer opportunity alert, Berlin-based E. Scott Wilkinson entered and was accepted to participate in the Musica Nueva Malaga International Composers Festival, held July 18-26 in the town of Frigiliana, part of the Andalusian region of Spain. On July 22, the MNMI Ensemble directed by Barrie Webb presented Wilkinson's Composition and Tantamount for Orchestra, for which Wilkinson was present to guide the rehearsals. The Musica Nueva Malaga International Composers Festival is a very young venture, having just completed its 2nd year in 2009. For more details, please visit www.musicanuevamalaga.com.

**MORSIS KATES IN THE NETHERLANDS**

The Valborg Octet, conducted by Arpad Schermann, and the Weidler String Quartet have taken a liking to Morris Kates’s piece Water – A Store of Life for SATB choir and string quartet, based on words by Valerie Douglas. These combined performing forces, who have become happy collaborators due to their similar approaches to making and blending sound, gave the work its European premiere on May 24 at the Borderkerk in Zeist, the Netherlands. They have proceeded to take the piece on a tour of the country, including stops in The Hague and Amsterdam, Alkmaar, Utrecht, Oploo, Schoorl, Zutphen, Bilihoven and Breda, where the tour will end on October 11. Water – A Store of Life usually was given its world premiere by the Cantata Singers of Ottawa, conducted by Laurence Ewashko, on November 10, 2000. To learn more about the Valborg Choir and the Weidler String Quartet, please visit www.valborgkoor.nl.

**JULIAN MIRAN IN CYPRUS**

During the 2008-09 academic year, Julian Miran took leave from Toronto to pursue a teaching position as Assistant Professor of Music for the European University Cyprus. As a result of his excellent work, he has now been offered a tenure track position there and a guest lecturing position in Cyprus. As a result of his excellent work, he has now been offered a tenure track position there and a guest lecturing position in Cyprus.

**NEW RELEASES SPAN THE BREADTH OF CANADIAN MUSIC**

2009 continues to be rich in new recordings showcasing the work of Ontario Associate Composers. The Centrediscs label has forged ahead this year with numerous recent releases and many more on the way. The Indies aren’t that far behind, giving us a broad range of exciting listening choices on disc and online. All the recordings found here are available through the CMB Boutique or your nearest regional office, unless otherwise noted.

**NEW TITLES**

**THE FOOL / DEATH OF ENKIDU**

This recent release in Centrediscs’ Window on Somers series includes two chamber operas by Canadian composer Harry Somers – The Fool (1953) and The Death of Enkidu (1977). Somers’ operas are among some of the most highly regarded works in the Canadian classical repertoire, and given the limited amount of Canadian opera available in commercial recordings, these additions to the Centrediscs catalogue will no doubt be a special treat for opera lovers. The Fool and The Death of Enkidu also make great companions to the two other Somers’ opera recordings in the Windows on Somers series – A Midwinter Night’s Dream and Siehette.

**ARRAY LEGACY**

This 2 CD release celebrates the Array Ensemble’s 35th Anniversary with live concert recordings featuring musical selections by Array’s prior and current Artistic Directors, among them Alex Pauk, Marjan Mozetich, Douglas Perry, Henry Kucharzyk, Linda Catlin Smith, Michael J. Baker, Allison Cameron and Robert Stevenson. Array Legacy was recorded May 19, 2007 before a live audience, with the exception of Kevin Volans’ Into Darkness, which was previously recorded by CBC’s Two New Hours, and Le Vie de Buhème, which was recorded at Wellesley Sound. The two discs feature the Array Ensemble and guest artists Michael White, (trumpet), Dianne Ashton (flute), Douglas Perry (viola), Paul Widner (cello) and Rachel Thomas (trumbone). The Volans also features Marie Bédard (violin), Barbara Pritchard (cello), Christian Sartori (viola), David Pickett (cello), and Michael J. Baker conducts.

**THE LAMENT IN THE TRAMPLED GARDEN**

Miran took leave from Toronto to pursue a teaching position as Assistant Professor of Music for the European University Cyprus. As a result of his excellent work, he has now been offered a tenure track position there and a guest lecturing position in Cyprus. As a result of his excellent work, he has now been offered a tenure track position there and a guest lecturing position in Cyprus.

**E. SCOTT WILKINSON IN SPAIN**

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**MIND**

This much-anticipated Centrediscs release features Alice Ho’s percussion chamber works, prepared in collaboration with renowned Canadian percussionist Beverly Johnston. In describing her music, Ms. Ho writes “I like to explore dramatic elements that are provocative to the ears, which is one reason why my music has a rich array of dynamic forces, rhythmic energy and harmonic accessibility. Colour and tonality are also two attractive resources to me: they form certain mental images that move and connect to audiences in a very basic way.” Ms. Ho’s works also draw on her heritage, exploring both the dramatic and philosophical sides through references to Peking Opera and Shinto religion. The end results, performed here by Ms. Johnston with the U of T Percussion Ensemble and the Penderecki Quartet, are what the critics describe as “exhilarating, modern and progressively, very yet approachable and extremely attractive.”

**LAMENTS IN THE TRAMPLED GARDEN**

Marjan Mozetich selected the four works for this CD to represent the development of his chamber music over the past 20 years. The Penderecki Quartet appears in three of the works that involve string quartet. The Quartet appears alone in Lament in the Trampled Garden, and with harpist Erica Goodman, vocalist Nora Shuman, clarinetist Shalom Bard and pianist Christopher Dawes in Angels In Flight and Hymn of Ascension. The disc closes with Scales of Joy and Sorrows, a piano trio performed by the Gryphon Trio. Mozetich’s signature lush, tonal style graces the entire disc. And although all four works reflect Mozetich’s own emotional world, they also exhibit an enticing openness that compels the listener to consider them as invitations to imagine.
In 2009, following the critical and public success of her mammoth 22-year collection of piano works, pianist Christina Petrowska Quilico, Canadian composer Ann Southam became inspired to write more works on water themes. This 2-CD set in the Centrediscs label collects all of these new works, as performed and championed by Petrowska Quilico, in a stunning world premiere recording supervised by the composer herself.

The critical response to POND Life has been strong, praising both Southam’s unique, magical sound world and Petrowska Quilico’s mastery of it.

POND LIFE
Composer and pianist James Somers releases his third disc of original contemporary jazz, using a bigger band and, for the first time, bringing piano into the mix. Like his previous discs, Seven Daze highlights James’ style of mixing classical and jazz traditions, matching simple yet inventive melodies with complex and intriguing harmonies. The nine new tracks feature James on guitar in combination with Quinsin Nachoff (sax), Don Thompson (piano), Jim Vivian (bass) and Anthony Michieli (drums). Available through CD Baby at www.cdbaby.com.

SEVENDAZE
Composer and guitarist James Somers releases his third disc of original contemporary jazz, using a bigger band and, for the first time, bringing piano into the mix. Like his previous discs, Seven Daze highlights James’ style of mixing classical and jazz traditions, matching simple yet inventive melodies with complex and intriguing harmonies. The nine new tracks feature James on guitar in combination with Quinsin Nachoff (sax), Don Thompson (piano), Jim Vivian (bass) and Anthony Michieli (drums). Available through CD Baby at www.cdbaby.com.

SCHERZO
Canadian pianist Darrett Zusko has created a program of piano music by the distinguished Oskar Morawetz. The works presented here, written over a span of 22 years, comprise roughly half of the composer’s total compositions for solo piano. Morawetz turned to the piano throughout his career, favouring genres central to the traditional repertoire: suite, prelude, fantasy, scherzo, ballade and toccata. Some of his earliest works (which can be heard on this Centrediscs recording) were written for the instrument, and his final work (left unfinished) was a major composition for solo piano.

POND LIFE series for pianist Christina Petrowska Quilico, and this concert-length commission for pianist Eve Egoyan, recorded and released on the Centrediscs label. Simple Lines of Enquiry is an eloquent and quietly emotional work relying on its slow unraveling to evoke a magically suspended, weightless sound world. Its stillness and intimacy invite listeners into an environment of deep listening and contemplation. Eve Egoyan, who has spent her career specializing in the performance of new works, has enjoyed many collaborations with Ann Southam in the past, including Remembering Schubert (CBC Records, 1997), Qualities of Consensus (CBC commission, 1998), Figures for solo piano and string orchestra (CBC commission, 2001) and In Retrospect (2005). This extended relationship has resulted in a disc that has been described by critics as a “profound experience that transcends any and all music genres.”

SIMPLE LINES OF ENQUIRY
This latest release in Centrediscs’ Window on Somers series collects Harry Somers’ complete solo piano works. It reissues the complete set of CBC/RIC recordings originally released on vinyl, and includes the new world premiere recording of Somers’ last work (Nothing Too Serious (1999), which the composer wrote for young Canadian pianist Darrett Zusko. Some critics believe that Somers’ piano music shows the composer at his most personal, allowing this CD to offer a distinctly intimate musical experience with the work of this pioneering Canadian composer.

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TRASH OF CIVILIZATIONS
BM ICU Music offers more of his maximalist, genre-defying electric style collisions on this innova release, a follow up to his 2007 Meta-Conspiracy disc on the Tzadik label. Unhinged from a classical/electro-acoustic trajectory, Maguire’s music has veered off into a mixed-up world of ethno-prog-alt-rock-jazztronica, piled high through long conversations for live musician and 300 track multi-layered electronic accomplishments. Trash of Civilizations is no exception, consisting of two double concertos featuring musicians Mark Rogers, Max Christie, Ryan Scott and Trevor Turek. The disc’s first track, The Spawn of Abé, spins on a Middle Eastern flavoured apocalyptic clash of the three monothetic religions while Nancius auf Ball grooves out on the Greek myth of Narcissus and Echo romping through the jungles of Ball. Available through innova Recordings at www.innovarecordings.com.

BRIAN CURRENT COMMISSIONED FOR 2009 HONENS PRIZE
Brian Current has completed a recent commission that is sure to be well played — the required piece for the Sixth Honens International Piano Competition. His work, Piano Piece No. 3 “Leaps of Faith” will be performed by the 21 pianists from Calgary, New York and Munich who have made it through to the quarterfinal rounds of the competition, which will be held October 22–28 in Calgary. Brian will join the jury for this particular round.

NORMAN SHERMAN AT 85
Born, raised and schooled in Boston, Norman graduated from Boston University (1949) majoring in composition and bassoon, after which he pursued studies in advanced serial techniques at Harvard University. Further compositional studies were pursued at the Conservatoire National de Paris with Olivier Messiaen, whom he met while attending Tanglewood. While a student at Boston University, Norman’s music has been commissioned, performed, recorded and broadcast on an international scale. Many of his works are for large forces and show his meticulous concern for craftsmanship and constant attention to detail combined with an excellent command of orchestral colour. His music has been performed by the Radio Symphony Hilversum, the Radio Symphony Brasilia (later the Jerusalem Philharmonic), the Residentie Orkest, the Rotterdam Philharmonic Orchestra and the USAF ‘Heartland of America’ Band. In Canada his music has been performed by the Canadian Forces Vanya Band, the Central Band of the Canadian Forces, the Edmonton, Kingston, Kitchener-Waterloo, Québec, Regina, Winnipeg and Vancouver Symphony Orchestras, the Manitoba Chamber Orchestra, Orchestras London, pianist Antonin Kuhlièk, Music Inter Alia and the York Winds. Chamber music works have been performed further afield in Mexico, Spain and Argentina by a range of ensembles.

Piano Piece No. 3 “Leaps of Faith” was composed in Toronto in March and April of 2009 from sketches made in Kyoto, Japan the previous summer. The piece is a single movement that lasts about seven to eight minutes and alternates between moments of quiet, resonating patterns and violent, angular gestures. The leaps of the title refer to right-hand leaps up the keyboard, specifically in a passage where pitches far up the piano are chosen “in the moment.” Near the very end, there is a cadenza where the performer must improvise a rising passage based on the style of earlier gestures.

Norman’s published chamber music is part of the collection leading libraries across Canada. His original manuscripts, works and other papers have been collected by Library and Archives Canada. His music is recorded on the Centrediscs label, among others. Composer and hornvirtuoso Norman Sherman marked his 85th birthday on February 25. He resides in London, Ontario, where he continues to compose.

Milestones & Congratulations

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For more information about the Honens International Piano Competition, please visit www.honens.com.

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ANDREW STANILAND NAMED U OF T VISITING ARTIST

Andrew Staniland has named the Snider Visiting Artist at the University of Toronto Scarborough for the Fall 2009 semester. The Snider Fellowship was established in memory of Fletcher C. Snider, a distinguished lawyer and U of T graduate. It is awarded to artists and scholars whose work is of general cultural and intellectual significance and is relevant to a broad audience. As a Snider Visiting Artist, Andrew will undertake a variety of activities to enrich the musical life of the Scarborough campus. These include: teaching an introduction to electronic music course; curating an event involving UTSC students; and being generally available to students to provide guidance and mentorship. The position also offers the benefit of time to work on upcoming artistic projects, which for Andrew includes a new oratorio entitled Dark Star Requiem. The project, which explores the history of HIV/AIDS, is based on poetry by Jill Battison, with whom Andrew has worked on past operatic projects and the New Music in New Places event Logistical. Dark Star Requiem is commissioned by Tapestry New Opera Works and the Ontario Arts Council, and will be presented in June 2010. Luminoate has been named as a production partner and is aiming to present the work with the Elmer Iseler Singers and the Gryphon Trio during their 2010 Festival.

RUTH WATSON HENDERSON PREMIERES WINNING WORK AT WESTMINSTER ABBEY

Célébration, a new opera piece by Ruth Watson Henderson, has been selected as the winning entry in the international competition of the Annual Festival of New Organ Music (AFNOM). This year’s competition was conducted in special tribute to the 100th anniversary of the Royal Canadian College of Organists, which called for a celebratory fanfare to mark the auspicious occasion. AFNOM is a multi-faceted, international festival whose aim is to support and encourage the development of organ music. The 2009 edition of the festival ran July 31 – August 2 in London, England. A highlight of the festival was in two recitals in the iconic Westminster Abbey, the feast by CMC Ontario Associate Andrew Ager, and the second by internationally-recognized Canadian concert organist Dr. Maxine Thévenot, who premiered Henderson’s Célébration in a program that also included her Chromatic Partita. For full information about AFNOM, please visit www.afnom.org.

EVELYN STROOBACH NOMINATED IN JPF AWARDS

Evelyn Stroobach's CD Junior Borealis has received a nomination for Best Classical Contemporary Album in the JPF Awards – the world’s largest independent music awards. The nominations were announced online June 23. The JPF Awards are presented by Just Plain Folks – a community of over 51,000 songwriters, recording artists, music publishers, record labels, performing arts societies, educational institutions, recording studios and engineers, producers, legal professionals, publicists and journalists, publications, music manufacturers and retailers and about every other type of member of the music industry, created to provide a network of cooperation and inclusion for musicians working in all genres. The Awards were presented on August 29 in Nashville. For more information about Just Plain Folks, visit www.jpfolks.com.
UDO KASEMETS AT 90

Udo Kasemets – composer, pianist, organist, teacher and writer – was born in Tallinn, Estonia on November 16, 1919. He studied composition, conducting, and piano at the State Conservatory in Tallinn and subsequently attended the Staatliche Hochschule in Stuttgart (1936) and the Konservatorium in Darmstadt. His principal teachers in Germany were Ernst Krenek (composition) and Hermann Scherchen (conducting), but he also pursued studies with Edgard Varèse. He taught school music in Estonia and Germany and conducted several choral and orchestral societies before immigrating to Canada in 1951. Udo became a Canadian citizen in 1957.

During the 1950s and 1960s, Udo was active in Toronto and Hamilton as a composer, conductor, lecturer, pianist, teacher and writer. He taught at the Hamilton Conservatory of Music (1952–57), where he also served as conductor of the Hamilton Conservatory Chorus in addition to conducting the Collegium Musicum of Hamilton. He was the founder-director of the Toronto Conservatory Chorus in addition to conducting the Collegium (1952–57), where he also served as conductor of the Hamilton Conservatory Chorus in addition to conducting the Collegium Musicum of Hamilton. He was the founder-director of the Toronto Conservatory of Arts and Technology, entitled ‘SightSoundSystems’, and during the late 1960s he founded and edited a new music publication series, Canavangard, while lecturing, performing and traveling in Canada and the USA. From 1970 until his retirement in 1987, he lectured on music and musicology in the Department of Experimental Art at the Ontario College of Art (now OCAD), after which he was appointed Visiting Lecturer Emeritus.

As a composer, Udo is best known as an experimentalist who has shared the concerns of the international avant-garde. In the early 1960s, he became a leading Canadian representative of the school of experimental thought that grew around John Cage. He has made use of chance operations and unusual performance methods in an attempt to approach a Cagean fusion of art and technology.

Concepts of time and space, nature and memory, ancient and modern, also recur throughout his creative practice, with explorations ranging from Chinese and Mayan civilizations and their perception of time, to the theoretical work of Albert Einstein and Stephen Hawking. In addition, his works also have celebrated cultural icons from the past, among them some of the most futuristic minds of the 20th Century, like Buckminster Fuller and Marcel Duchamp.

In communicating the perspective of a child and an adult, Harris employed a variety of drawing styles, ranging from loose sketches to more representational images in 2D and 3D. The visuals also use two drawings by the then-four-year-old daughter of Juliet Palmer, Miriam. A personal, almost diaristic, scrapbook aesthetic echoes the film’s themes of time and personal journeying.

Palmer’s approach to the film’s sound is similarly eclectic. Recording with Toronto musician Jean Martin, she has shared the concerns of the international avant-garde. In the early 1960s, she became a leading Canadian representative of the school of experimental thought that grew around John Cage. He has made use of chance operations and unusual performance methods in an attempt to approach a Cagean fusion of art and technology.

Happy Birthday, Udo! Many best wishes from all of us at the CMC.
“Opening Chalmers House in 1984 and organizing the International Year of Canadian Music in 1986 top my list of highlights.” – John A. Miller

The most poignant moment was helping to arrange for the return of Claude Vivier’s body after his murder in Paris. What a great guy he was, always emotionally intense and musically electrifying.

The most satisfying administrative moment came from seeing the cozy emergence of the Prairie Regional Centre, while a constantly frustrating issue was the challenge of establishing a Centre for Atlantic Canada.

Opening Chalmers House in 1984 and organizing the International Year of Canadian Music in 1986 top my list of highlights.

Perhaps the most lasting effect on me personally was the empathy I developed for Canadian composers and their music; I’ve tried to express that appreciation in all my subsequent work and roles.

STAN WITKIN (PRESIDENT 1992–94)

It was 1992 and I was the Chair of the Ontario Regional Council. There had been a great deal of acrimony between the various Regions and the National Office over lack of funding, and some misunderstandings between Board members. When temper got out of hand at a Board meeting it was decided that a committee of four people, each representing a Region (there was no Atlantic region at that time) should tour the country visiting each Regional Office to listen to the staff and hear their problems, then report back to the Board with observations and recommendations. The committee members were: Claude Lafontaine (Québec), Stan Witkin (Ontario), Gladys Odegard (Prairies), and Barry Truax (B.C.).

The experience of being together and hearing the problems of each Region showed how much the misunderstandings and lack of communication had created ill will. The Committee was welcomed in each Region and there were opportunities to socialize with regional staff and composers. The result was that everyone came away with a new and better understanding of each others’ challenges. As a result, the Committee was able to offer some recommendations that helped turn everything around for the better.

Had this Committee not been formed it might have led to the disbanding of the CMC. The result was that everyone went forward these many years doing bigger and better things.

SIMONE AUGER (EXECUTIVE DIRECTOR 1986–99)

Prior to my joining the CMC, I had worked for large organizations in large, impersonal buildings. To suddenly find myself in charge of an intimate three-story house was a little frightening, especially when I discovered I had to share it not only with ten other people but with little furry creatures as well: squirrels and bats in the inside, raccoons on the outside. Among other memories – some of them representing royal battles – I would list: Ongoing discussions on how to name the music that the CMC was collecting: i.e., new music, modern music, contemporary music, classical contemporary music, classical contemporary Canadian music, serious music. I’m sure there were other labels I have forgotten; revising admission policies and introducing an Associate annual fee; last-minute help from Imperial Oid to produce our first CD; putting the library catalogue online (putting the music itself online came later), requiring new computers for all CMC offices and the complicated process of creating new software; naming our sound archives in honour of Ann Southam, in recognition of her many generous contributions to the Centre; and making a quick trip to a determined John Weinzweig, to entice us to keep pressuring the CBC to play more Canadian music.

TIMOTHY MALONEY (PRESIDENT 1996–2000)

While I was CMC President, I once flew to Halifax with Simone Auger to ask the Nova Scotia Arts Council for funding for the CMC’s Atlantic Region. The morning of our meeting, electricity was knocked out at our hotel, and we were directed to leave our rooms and descend to the lobby using the stairs. I made it unscathed but there was no sign of Simone. After a while, Peter Higham, Chair of the Atlantic Region, arrived on the scene and told us that Simone had her door opened by hotel staff in case she was ill, but all to no avail, which was perplexing since Simone was always so organized and “on top of things.”

Much later, she turned up apologizing profusely and looking quite dehydrated. On her way to the lobby, she had taken a wrong turn and ended up locked out on the roof. Her knocking went unanswered for the longest time, and her gestures to people in adjacent office buildings elicited only friendly waves in return. Eventually hotel staff discovered her, but by then we had missed our appointment. NSAC did agree to contribute to our Atlantic office, though, so it all ended well.

MANON BLANCHETTE

Appointed President of CMC-Québec in the 1990’s, a National Board Member in 1998, and as National President in 2000–2002, I experienced somewhat of an initiation process, alongside some insecurity and much admiration. Certainly, my background studying the history of contemporary art had always fostered openness towards other disciplines. Similarly, contemporary music had, over the years, given me an ear for sounds which create imaginary, though nonetheless real, spaces and forced me to redefine the boundaries of my knowledge. But it was not until I collaborated with my fellow CMC board members that I understood the real strength of this creative community. By participating in the governance of the CMC, I discovered a willingness to work collaboratively, to come together, and to share a vision. Our priority at the time was to develop an internet-based database that provided access to the CMC’s collections and information. This priority had since been justified, as this database is today deemed both precious and effective. But the CMC has accomplished so much more – innumerable number under our own labours and national and internationally-based initiatives – each contributing to the increased notoriety of contemporary music, and to the passions it elicits. My heartfelt congratulations to the CMC for its 50 years of determination and vision.

JOHN A. MILLER

EXECUTIVE DIRECTOR 1981–86

"I’m having trouble finding a national director because such a position seems to be a failure of one faction of composers, so another group opposes that nomination. With you, John, no one seems to know who you are, so you’ve got the job."

That’s how I became CMC Executive Director in 1981 when President Eric Ford, a very practical man, hired me. The next five years turned out to be one of the best periods of my career. Meeting composers was always humbling. I especially remember almost daily visits from a determined John Weinzweig, to exhort us to follow my recommendations and propose a unique platform for exchange between the visual arts and music. The building, located in the heart of Montréal, was thereby built with this mandate in mind. I share this anecdote about the CMC to pay it tribute but also to highlight its enormous contributions to the arts.

TIMOTHY MALONEY

PRESIDENT 1996–2000

The experience of being together and hearing the problems of each Region showed how much the misunderstandings and lack of communication had created ill will. The Committee was welcomed in each Region and there were opportunities to socialize with regional staff and composers. The result was that everyone came away with a new and better understanding of each others’ challenges. As a result, the Committee was able to offer some recommendations that helped turn everything around for the better. Had this Committee not been formed it might have led to the disbanding of the CMC. The result was that everyone went forward these many years doing bigger and better things.

KIMBERLEY STEWART

PRESIDENT 2000–2002

As I think back over the years I spent on the National Board of the CMC, I am struck by the dramatic changes that took place in the organization between 1993, when I first joined the National Board, and 2006 when I finished my term as President. The Internet Revolution was well underway and the CMC had responded by undertaking a series of technology initiatives that saw, among other things, the digitization of the library holdings, support for electronic submissions of scores and the development of a website that is...
the envy of arts organizations around the world. While not everyone agreed with the initiatives the CMC undertook during the 1990s and 2000s, it is clear to me now that the progressive thinking of the CMC Board of the time and the Executive Directors – Simone Auger and Elisabeth Bihl – were essential to the survival of the organization through an extremely difficult period for Arts and Culture in Canada.

I remember back in 1987 or 1988 when Simone Auger attended the MIDEM convention in Cannes and discovered that suddenly no one was interested in the CMC’s vinyl recordings – it was not the content that was the problem, it was the medium. I think that was the point in time that many of us understood that we needed to be far more attuned to the technology changes that were rapidly occurring. The next year Simone Auger brought the first CD to the CMC Board of Directors back in 1981, I have witnessed a remarkable transformation of the organization. From scores in ink on vellum to PDFs, from recordings on quarter-inch reel-to-reel tape to MP3s, from a card catalogue to a digital library – the nature of the collection has changed radically. However, what remains the same is the ability of everyone involved in the CMC, coming from diverse backgrounds and cultural sensibilities, to synthesize and realize a singular vision, as well as to adapt to changing circumstances and arising opportunities. The CMC has always attracted well-educated, imaginative and dedicated staff: Canadian music owes an enormous debt to all of them. Foremost among them are the Executive Directors – in my time, John Peter Lee Roberts, John A. Miller, Simone Auger, and Elisabeth Bihl – who are undoubtedly outstanding in my time, John Peter Lee Roberts, John A. Miller, Simone Auger, and Elisabeth Bihl – who are undoubtedly outstanding.

Influences of Many Musics

Association Composers in my first three months – hearing their needs, ideas and dreams – it became clear that the CMC’s mission needed a big burst of new energy, a new direction to modernize and strengthen the organization. Remaining relevant to the CMC’s ever-growing number of Associate Composers has been a primary and vital objective. Ensuring that a solid infrastructure of support programs and services is available has become a driving force. Enabling a healthy and professional career for Canada’s composers, one which can flourish not only in Canada but internationally, continues to motivate what we do. Without a doubt, this is simply what is needed now for Canada’s professional composers, whether they are well established or early in their careers, locally celebrated or already internationally known. And so, over the past ten years, the CMC has pushed forward at a relentless pace to try and achieve all of the above…that is, ensuring that it not only keeps pace with the 21st Century, but that it also provides leadership to achieve all of the above…that is, ensuring that it not only keeps pace with the 21st Century, but that it also provides leadership.
Andrew John Twa – Composer, violist, music publisher and accountant – was born in Ellisboro, Saskatchewan December 13, 1919. After serving in the RCAF in 1945 he moved to Toronto, where he studied violin and viola with Elie Spivak and composition with Godfrey Ridout and John Weinzweig. In 1949 he went on to become a tax accountant at KPMG, which eventually became part of the Deloitte firm. In 1954 he married his high school sweetheart, Sue Singh, and the couple moved to British Columbia where he became a tax accountant for the government.

As a musician, he taught viola at the Royal Conservatory of Music (1949–52) and was a violist with the TSO for the 1950–51 season, after which he successfully pursued a career as a tax accountant. Despite his switch in career, Twa did not give up his love of music. He played in the Harmony Symphony Orchestra (premiered by the TSO in 1955) and Oxford Sinfonia for string orchestra and solo string quartet. Works for smaller forces include a sonata for solo violin (1948), a sonata for violin and piano and one for viola and piano (both 1951), Tonomoda for horn and string bass (1974), and Monody and Multiples for solo horn (1978).

As an administrator, Twa was a founding member and treasurer of the Canadian League of Composers (1952–62) and in 1956 was part of the development process that eventually led to the creation of the Canadian Music Centre. He remained a member of the CLC until 2003. He is also responsible for founding the publishing company Berandol Music, for which he served as general manager (1969–71).

Twa retired from accounting in 1982 and became less active in his music career as well. He continued to compose into the 1990s and to revise his earlier works. Two of his late works were a trio for clarinet, bassoon and piano (1991), and a wind quintet, the latter of which was performed by members of the Berlin Philharmonic. Andrew Twa passed away on April 16, 2009 at the age of 89.
“The Canadian Music Centre is now the major resource in the country for the promotion and dissemination of concert and staged works by Canadian composers. The CMC offers a full range of services to the music community that must be consolidated and strengthened now more than ever. I became a CMC Voting Member not only to support this vital work on behalf of composers, but to help the CMC to develop strategies that truly reflect the needs and aspirations of the entire community. The CMC’s continued prosperity depends on the active involvement of its Voting Membership. How will you get involved in the future of Canadian composers’ music?” – LAWRENCE CHERNEY, ARTISTIC DIRECTOR, SOUNDSTREAMS CANADA.

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