

ACWC/AFCC

Bulletin
Fall/Winter 2001

The Association of Canadian Women Composers/L'association des femmes' compositeurs canadiennes

*The Association of Canadian
Women Composers*

*L'association des femmes
compositeurs canadiennes*

Letter from Janet Danielson *President*

President's Message

Then, Now and Beyond: A Festival of Music by Women

After two years of planning, our first festival is ready to go! The Ottawa Chamber Music Society, who mounts the largest chamber music festival in the world, is co-presenting this exciting event January 24-27, 2002 in Ottawa. Please plan to attend! There will be 8 exciting concerts including premieres by our members **Nicole Carignan, Vivian Fung, Elma Miller, Anita Sleeman, Linda Smith, Jana Sarecky, and Hildegard Westerkamp**. A symposium on Contemporary Musical Theory and Composition, moderated by **Dr. Lori Burns**, Chair of the Music Department at the University of Ottawa, and a Composers' Forum, The Importance of Medium, organized by **Dr. Deirdre Piper** of the University of Ottawa, will stimulate new ways for us to think about composing. A traditional Salon complete with an elegant tea will feature some of the music Canadian women have written for young performers.

A very attractive brochure with full concert details will be sent to you very shortly, and more information will also be posted on our website:

<http://www.composition.org/acwc>

and the Ottawa Chamber Music Society website:

www.chamberfest.com

The Ramada Hotel, 111 Cooper Street will offer the very attractive rate of \$89.00 to anyone attending the Festival. This is the closest hotel to the University of Ottawa where most of the events will be held--a factor to be considered in Ottawa's January weather!

For reservations, call
1-800-267-8378
(613) 238-1331

To register for the Festival and Symposia, please send the following form to Janice McCubbin 14454 18th Avenue, Surrey, B. C. V4A 5R1. *Registration fees include cover entry to all events.*

Name _____

Address _____

Telephone _____ Fax _____ Email _____

Registration fee enclosed:

\$135 Regular €

\$85 Students/Single income with dependents €

Janet Danielson, Chair
Association of Canadian Women Composers

Then, Now and Beyond: A Festival of Music by Women is funded in part by the

The SOCAN Foundation

Then, Now and Beyond: A Festival of Music by Women

January 24-27, 2002 University of Ottawa

Schedule of Events (subject to change)

Thursday	6:00 PM	Registration and opening reception		
Thursday	8:00 PM	Opening Concert of Chamber Music		
Friday	9:30 AM	"Now" Symposium: <i>Contemporary Music Theory and Composition</i> - Moderator: Dr. Lori Burns , Chair, Department of Music, University of Ottawa.		
Friday	12:00 PM	Noon Piano Recital by Elaine Keillor		
Friday	2:30 PM	Then: <i>Early Canadian and European Women Composers</i> . Dr. Elaine Keillor, Janet Danielson		
Friday	8:00 PM	Chamber Ensemble Concert		
Saturday	9:30 AM	Composers' Forum: <i>The Importance of Medium</i>		
Saturday	1:30 PM	The Education Connexion: <i>Music for Young Performers by Canadian Women</i>		
Saturday	5:30 PM	Mixed Percussion and Chamber Music, St. Andrew's Church		
Saturday	8:00 PM	Choral and Organ Music, St. Andrew's Church		
Sunday	12:30 PM	General Meeting of the ACWC		
Sunday	2:00 PM	Electroacoustic Music by Canadian Women		
Sunday	4:00 PM	Brainstorming Sessions on Topics of Importance		
Sunday	8:00 PM	Final Concert of Chamber Music		
X	X	X	X	X

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Here is a message received from one of our members

Dear Janet;

I read with interest your article in the recent bulletin. Women have certainly made great strides in composition, but there is still a long road ahead to get more performances of music by Canadian women. Something I read recently in the Sept-Oct. issue of Music Matters (published by the Royal Conservatory of Music) was very encouraging and perhaps other members would be interested. The new piano syllabus of the RCM has excellent representation of Canadian music, and in Music Matters, they have listed every Canadian composer that is included. There are 36 Canadian composers on this list and half of them are women! Here is the complete list.

Violet Archer, Robert Benedict, Boris Berlin, Stephen Chatman, Renee Christopher, Clifford Crawley, Anne Crosby, Jean Coulthard, Samuel Dolin, David Duke, Douglas Finch, Gem Fitch, Pierre Gallant, Stella terHart (Goud), Joan Hansen, Ruth Watson Henderson, Rhene Jacque, David Karp, Veronika Krausas, Larysa Kuzmenko, Joan Last, Alexina John Milligan, Linda Niamath, Margaret Parsons, Lorna Paterson, Clermont Pepin, Oscar Peterson, Clifford Poole, Dale Reubart, Judith Snowdon, Harry Somers, Ann Southam, Nancy Telfer.

I am so grateful for all I learn from the ACWC Bulletin and thank you and the Board members for your dedication and vision.

Sincerely,

Lorna Paterson

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Dear Colleague,

We are now concluding the programming for the following series
 "ControCanto - Pianissimo" (October - Roma, Gallery of Modern Art)
 "ControCanto" (October to December - Civic Gallery of Modern and Contemporary Art)
 "ControCanto 2002" (March to June - Civic Gallery of Modern and Contemporary Art)
 "FavoloseFiabeMusicali" - (Children's Museum, Rome and a number of schools in the Capital - March - May)

For "**Pianississimo**" we invite each one of you to send one work for solo pianoforte lasting no longer than 8 minutes. We have planned four concerts representing each of the countries affiliated to the Foundation.

For "**ControCanto**" **2001** - we ask you to send out a call for scores to your friends and members. We are looking for works for Schoenberg Type Ensemble - with or without percussion.

For "**ControCanto**" **2002** - we are especially looking for works for wind band or brass band or marching band.

For "**FFM**" (**in English fantastic musical fairystories**) - we ask you to send out a call for works for maximum 4 instruments with or without narration. This series serves to introduce women's music into the school curricula for under ten year olds (Contrary to many countries not all Italian schools have music as a regular subject).

Scores for **PIANISSSSIMO**

Fondazione Adkins Chiti: Donne in Musica
 Via Proba Petronia 82 00136 Roma

Scores for **CONTROCANTO 2001, 2002 AND FFM**

Fondazione Adkins Chiti: Donne in Musica
 Teatro Comunale
 Piazza Trento e Trieste 03014 Fiuggi Città (FR)

Patricia Adkins Chiti, Presidente

Fondazione Adkins Chiti: Donne in Musica

www.donneinmusica.org

We are circulating a message from the Network of Women's Organisations working for peace

Patricia Adkins Chiti

FONDAZIONE ADKINS CHITI: DONNE IN MUSICA
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www.donneinmusica.org

Women's organizations building peace

ENAWA - European and North American WomenAction has a dossier devoted to messages by women's organizations and feminists, developing a culture of peace. Please find these messages on www.enawa.org click through to DOSSIERS.

ENAWA - European and North American WomenAction is a network of media, ICT, information and advocacy organizations strengthening and integrating a feminist analysis in the information and media landscape in relation to social movements and the women's movement in our region and the world.

The International Information Center and Archives for the Women's Movement (IIAV) hosts the ENAWA web site. The IIAV collects and makes available information on the position of women. It is an international treasury of the heritage of the women's movement. The many peace messages being developed by women's organizations in the world today are now part of that treasury of information.

Women's organizations are invited to send their messages, statements and petitions to the IIAV for posting on the ENAWA site. Send to: d.vreke@iiav.nl.

Have your newsletter sent to you via email! If you have Microsoft Word as your word processor you may receive all issues of the newsletter delivered free to your inbox. Simply send a message to Stella terHart terharts@nbnet.nb.ca indicating that you would like to be added to the email subscribers list. This option will also help cut costs.

The new ACWC Website is up and running!

Our new address is

<http://www.composition.org>

*A special thank you goes to the Canadian League of Composers,
which is hosting the site.*

As you will see immediately, only some members are listed and given biographies, and many of these are not up-to-date. Before you call me with I'm sure justifiable indignation at mistakes or omissions, I'd like to explain the process for composer listings and the rationale I used to make these decisions.

If your information was already on the IAWM site, this was transferred directly to the new site. If the information you sent Janet recently was in roughly the same format, it was added. If, however, all I had was a CV to work from, you will not be listed. Also, if your information was in French, you may not be listed. This is because I do not feel competent enough in the language to work in French. (More on this later).

All the IAWM pages adhered to a specific formula and I adopted this, even though in some cases I had more information about premieres, performances etc. The format is :

Name

Short biography including e-mail contact if available.

Selected works divided by genre in the following order:

- Orchestra
- Orchestra with soloist
- Chamber including all solo pieces except solo keyboard
- Keyboard
- Vocal
- Choral
- Band
- Electroacoustic

-Theatre/Multimedia

For each piece the following information was given:

Title - (date) - timing - publisher – instrumentation – prize/commission

Two things that were not included that I would like to include are URLs for personal Websites and a statement of where to obtain scores (from the composer, CMC, etc.). In the majority of cases, I simply didn't have this information..

Although I know many members would like to have performances listed for each work, I have decided against this partly to preserve server space so that there is room for all members and other information we want to include; partly because the Website is meant to help introduce a visitor to ACWC and its members; such details about compositions ideally belong on a member's individual Website where they can be constantly updated; and largely because I am one volunteer person and there is a limit to how much time I can spend entering data! I hope everyone will agree with this policy – and also that you will feel free to send suggestions for ways to improve the overall site.

If you are not already listed or you would like updates, corrections, etc., there are several ways to do this.

For updates, you may simply copy the site yourself, make the changes and send me the revised page as an e-mail attachment; I will load it onto the server. If you don't feel competent to do this, just send me the information, with instructions on what is to be added and what changed.

For new entries, please send me the information, electronically if at all possible, in the above format (or, if you can, the completed page). As much as I would like to, I cannot cope with CVs, Press Releases, and extremely long lists of works that are listed by date, or anything that is not roughly in the correct format. The time just doesn't exist so I really appreciate everyone taking the trouble to format her own entry.

Obviously there is still much work to be done and many improvements to be made, the most urgent being the need for French translations of the home page and membership information and eventually the biographies. I would also really appreciate feedback from the French members on how to handle the lists of works – do these also need to be translated or just be in the member's first language and linked from the other language? We also need a "backup" Webmaster. There are going to be times when I can't update information or make changes because of my own schedule and knowing there are others I can send information to would be a big help.

Please, send me comments, suggestions, please fix, whatever!

Laura Hoffman

lrh@lrhmusic.com

Members News and Notes

MEDIA RELEASE

Diana McIntosh

composer/pianist/theatrical performer

HAS ANOTHER VERY ACTIVE SEASON UNDERWAY

For immediate release Winnipeg, November 19, 2001

Banff and Canmore, Alberta:

Diana McIntosh will give the first performances of her work in progress, *Wenkchemn*, for flute, english horn, violin , cello and two narrators, in Rolston Hall at The Banff Centre on Friday, November 23rd at 7:30 p.m. and at the Infuso Coffee House in Canmore, Alberta, on Sunday, November 25th at 1:00 p.m. This work was commissioned by The Banff Centre and features text from *The Fells of Brightness*, by the acclaimed Banff poet Jon Whyte, in which he describes his reactions to Wenkchemna Pass, (which McIntosh has traversed), in the Canadian Rockies. McIntosh will be one of the narrators.

Dallas, Texas:

McIntosh will give two performances of a one-woman show of her music in The McKinney Avenue Contemporary, on Saturday and Sunday, January 19 and 20, 2002. These concerts are sponsored by “Voices of Change” , the foremost contemporary music series in Texas.

Austin, Texas:

Following her Dallas concerts, McIntosh will fly to Austin, where she has been asked to do a performance/workshop on her music at the University of Texas.

Winnipeg:

She will give a performance of “ McIntosh on Music and Mountains” , at The Winnipeg Art Gallery, on Sunday, February 24, 2002, at 8:00 p.m. This is a

program of her music that was inspired by her love of, and close familiarity with, the mountains. The concert is sponsored by The School of Music, University of Manitoba, and will be recorded for broadcast by the CBC.

Montreal:

The Orchestre symphonique de Québec chose McIntosh' s piano concerto, *9 Foot Clearance*, which was written on a commission from the Winnipeg Symphony Orchestra, for the imposed work in the piano concerto class of its first annual Canadian Concerto Competition. The finals in the competition will be held on March 6, 2002, at the Palais Montcalm in Quebec City. The stated purpose of the competition is not only to be an occasion to discover young gifted musicians, but also to pay tribute to some of Canada' s most outstanding composers, by performing some of their works for soloist and orchestra. Other Canadian composers whose works were imposed, in different classes, are Jacques Hétu (flute), and **Alexina Louie** (violin).

Toronto:

A concert of McIntosh' s music, with herself as one of the musicians, will be presented by The Music Gallery, Toronto: Thursday, March 7, 2002, at 8:00 p.m.

Winnipeg:

A new work, *She Had Some Horses*, for cello, percussion, tape, and spoken text from the poetry of Native American writer Joy Harjo, will be premiered in a GroundSwell concert, curated by McIntosh, at the Copall Equestrian Centre, 4180 Waverley Street (South), on Saturday, May 25, 2002, at 8:00 p.m.

Rome, Italy:

McIntosh will give two solo performances of her music in Rome, under the auspices of the Fondazione Donne in Musica, in the Civic Galleries of Modern and Contemporary Art, in June, 2002. (specific dates TBA) These concerts were previously scheduled for October, 2001, but were postponed by world security concerns in Italy.

Lake O'Hara Lodge, Yoho National Park, Canada:

A special performance of *Wenkchemna* will be given at Lake O'Hara Lodge, during the first week of July, 2002. (specific date TBA). This venue has special meaning because it is deep in the Rocky Mountains, and was the destination when McIntosh hiked from Moraine Lake over Wenkchemna Pass and the Opabin Glacier to Lake O'Hara, a 12 km hike with a total 3,500' elevation gain.

Direct enquiries to:
 469 Kingston Cres., Winnipeg MB R2M 0V1
 Ph.(204) 233-4163 : Fax. (204) 237-3773
 email - mcint@mb.sympatico.ca
www.idio-audio.com/diana/

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Anita Sleeman has completed her string quartet, *Cantigas*, which was commissioned by ACWC and **Ann Southam** for the *Then, Now, Beyond* festival in Ottawa in January 2002. Anita is now working on a wind quintet entitled *Kokopelli*, to be premiered by the Quantum Quintet.

Helen Greenberg recently had a world premiere of a Yiddish song cycle based on poetry by the late Abraham Reisen. It was performed by Valerie Siren- Soprano, and Cecilia Ignatieff, piano, on Mar. 25, 2001 at the Church of the Holy Trinity in Toronto.

Please send any and all submissions (*camera ready not required*)
 either by post or email to:

Stella terHart
 126 Gondola Blvd
 Quispamsis, NB E2E1J1
 Ph (506) 847-0057
 terharts@nbnet.nb.ca

next due date: February 15, 2002

ACWC Board Members

Contact numbers

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Stella terHart newsletter editor (506) 847-0057 terharts@nbnet.nb.ca
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Micheline Roi (416) 760-8020 michelineroi@hotmail.com
Anita Sleeman (604) 877-0101 aragonmusic@telus.net

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 Women's Organizations working for peace**
Patricia Adkins Chiti

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Women's organizations are invited to send their messages, statements and petitions to the IIAV for posting on the ENAWA site. Send to: d.vreke@iiav.nl.

Submissions of articles, opportunities, reviews, etc. are warmly welcomed. ESPECIALLY those by and about women in music – past, present or future! Particularly welcomed would be materials written by our own members.

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Composer Profile

ANITA SLEEMAN

ANITA SLEEMAN (née Andrés, b. Dec, 12, 1930) was born in San Jose, California, and began piano lessons at age three, adding trumpet and horn during her school years. Sleeman's first major composition, a processional march for band, was played at her community college graduation. She immigrated to Canada in 1962.

After her marriage and the births of her six children, Sleeman returned to school to continue her training. At the University of British Columbia, she studied with Cortland Hultberg, earning the degrees of B. Mus. in 1971 and M. Mus. in 1974. While there, she received a graduate fellowship and served as teaching assistant in the electronic music studio. She also attended grad school at the University of Southern California in Los Angeles, where she studied composition with Frederick Lesemann, composition and orchestration with James Hopkins, and contemporary conducting/composition with Earle Brown. Sleeman also attended Master Classes with Luciano Berio, Luigi Nono and Charles Wuorinen, and received her Doctorate in 1982. She has been an instructor at Capilano College in North Vancouver, where she taught theory, history and instrumental surveys, and developed most of the course material. She has also taught theory and composition in various workshops, and appears as a guest lecturer on contemporary composition.

At an early age Sleeman was introduced to the music of Olivier Messiaen whose inspiration was important in her development. Other influences on Sleeman's music are Varèse, Stravinsky, Koechlin, Zappa and Ligeti. Her eclectic style has also been coloured by her own ethnic background - Spanish and Russian - and her interest in jazz, Mediterranean and eastern European musical practices. Although Sleeman has composed for most media, she favours instrumental writing, especially woodwind. Her works have been played by the Pro Nova Quartet, the Vancouver New Music Ensemble, the West Coast Quartet, the Galiano Trio, The Festival Orchestra at the Ernest Bloch Festival, the Artemis Trio, the North Shore Concert Band and the West Vancouver Concert Band.

Sleeman was invited to be a guest composer/lecturer at the 1990 Ernest Bloch Festival, an annual event held in Newport, Oregon where her *Passacaglia Concertante* was premiere. In 1997 The Galiano Trio -- Flute/Piccolo; Clarinet/Bass Clarinet; and Bassoon, gave a concert of her works exclusively at the Vancouver East Cultural Centre, under the sponsorship of that venue's then in-house production company, The Little Chamber Music Series That Could. In 1997, Sleeman was invited to represent Canada at the *Donne in Musica* Symposium and Festival, held in Fiuggi, Italy. In July, 1999, she will be attending *New Century Perspectives*, the 11th Congress of the IAWM, in London, England, as a featured composer, where her *Picasso Gallery II* will be performed as the result of a competition. *Picasso Gallery II* was premiered by the West Coast Quartet in January, 1998, and in November 1998 played by the Vancouver New Music Ensemble as part of its regular season; on that occasion it was recorded for a future CBC Radio broadcast on *Two New Hours*. She is an Associate of the Canadian Music Centre, and serves

on the board of directors of the Association of Canadian Women Composers. Dr. Sleeman conducts the Ambleside orchestra of West Vancouver, and plays horn in wind ensembles and the Quantum Quintet(wind quintet).

Affiliations: CMC, ACWC, SOCAN, WIM, IAWM, AFM

Anita Sleeman: Works

Music Theatre and Multi-media

Legend of the Lions (1992) 8 min.

Flute, clarinet, bassoon, dancer (narration by performers).

Premiere: February 1993, Galiano Trio; M. Bazar, dancer.

Orchestra

Capriccio for Trombone, Violin and Orchestra (1974) 9 min.

Premiered January 2000 by the Windsor Symphony Orchestra,

Susan Haig, conductor; Dale Sorensen, trombone;

Lillian Scheirich, violin

Passacaglia Concertante (1990) 8 min.

Chamber- Orchestra .

Premiere: June 1990, Ernest Bloch Festival;

Festival Orchestra, Anthony Armoré, (cond.).

Suite for Orchestra and Electronic tape (1972)

15 min. Premiered 1972,

UBC Orchestra, Douglas Talney, director

Chamber

Ambivalence (1969) 3 min.

Clarinet, piano.

Premier: 1969. University of British Columbia Recital Hall;

Richard Russell, clarinet, Anita Sleeman, piano.

Antiphon (1974) 5 min.

Trumpet, organ.

Premiere: University of British Columbia Recital Hall;

Alan Ridgeway, trumpet.

Cambios (1990) 4 min.

Flute, clarinet, bassoon.

Chamber Suite (1971) 10 min.

Flute, clarinet, oboe, bassoon, 2 horns, trumpet, doublebass,
2 percussion.

Cantigas (2001) 12 min.

String quartet

Commissioned for the ACWC/Carleton University Chamber series

To be premiered in January 2002

Concerto for twelve Players (1980) 27 min.

Flute / piccolo / alto flute, English horn, clarinet / bass clarinet,
trombone, violin, doublebass, harp, guitar, Rhodes piano, 3 percus

sion.

Premiere: March 1 1980, Hancock Auditorium, Los Angeles; Wes Kenney, conductor.

Duo for Flute and Piano (1979) 16 min.

Flute, piano.

Premiere: 1979, Schonberg Institute, Los Angeles; Danilo Lozano, flute, David Sigal, piano.

Fanfares, Canons and Fugues (1979) 12 min.

2 trumpets, horn, trombone.

Premiere: 1979, Schonberg Institute, Los Angeles.

Little Suite (1996) 6 min.

Flute, Clarinet, Bassoon.

Palm Court Music (1991) 11 min.

Alto saxophone, violin, violoncello, percussion, piano.

Premiere: June 1991, Vancouver Arts Council Gallery.

D. Branter, alto saxophone, and ensemble.

Picasso Gallery (1984) 12 min.

Flute / piccolo bass flute, harp.

Premiere: May 1990, University of Victoria;

Kathryn Cernauskas, flute, Gaye Alcock, piano (replacing harp).

Picasso Gallery II (1996) 9 min.

Clarinet, Violin, Cello, Piano. Premiere: Jan. 25, 1998, West Coast Quartet

Recollections (1985) 11 min.

Flute / piccolo and string quartet. Premiere: October 6, 1985,

Presentation House Gallery Pro Nova String Quartet

Reflections and Variations (1989) 9 min.

Clarinet, piano. Also listed as Two Pieces for Clarinet & Piano

Sonata for Doublebass and Piano (1980) 16 min.

Doublebass, piano.

Premiere: March 1, 1980, Hancock Auditorium, Los Angeles;

D. Young, doublebass, D. Rogers, piano.

Tafelmusic (1991) 18 min.

Piccolo / flute, clarinet / bass clarinet, bassoon.

Premiere: October 1991, Vancouver, Galiano Trio.

Trio Op. 41 (1993) 11 min.

Violin, violoncello, piano.

Premiere: June 1993, Vancouver, Artemis Trio.

Variations Op. 33 (1984) 10 min.

Flute/piccolo, oboe / Eng. horn, clarinet, bass clar., horn, 3 violins, 3 violas, 2 violoncellos, doublebass.

Wind Games (1994) 3 min.

Flute, clarinet, violin, violoncello, percussion, piano.

Premiere: November 27, 1994, Vancouver Playhouse;
New Music Ensemble (Written for the 35th Anniversary concert of
the Canadian Music Centre).

Keyboard

Prelude (1979) 3 min.

Solo piano.

Premiere: March 1980, Hancock Auditorium, Los Angeles;

Marcie O'Donnell, piano

Vocal

Songs from Beast in the Jungle:

Rose Adagio; May's Ballade (1987) 6 min.

Soprano & Piano

Texts by Norman Frizzle

Turtle Island: As For Poets (1980) 8 min.

(Text by Gary Snyder).

Soprano, clarinet, horn, violoncello, harpsichord, celesta, with
hand-held percussion.

Choral

Earth (1974) 9 min.

SATB chorus, 7 percussion, chamber orchestra

Collage (1973) 5 min.

(Text by Eldon Grier).

SATB chorus, hand-held percussion.

Kitchen Cantata (1973) 5 min.

SATB chorus, hand-held percussion.

Premiere: 1973, Univ. of British Columbia Recital Hall;

Chamber Singers, Cortland Hultberg, conductor.

Sinfonia (1981) 19 min.

(Text by Rafael Alberti)

SATB chorus, 48 guitars, orchestra.

The Bells (1968) 8 min.

(Text by E.A. Poe)

SATB chorus, piano, 5 percussion.

Band

Bourrée Variations (1972) 4 min.

Concert band.

Premiere: 1972, University of British Columbia Auditorium;

UBC Wind Ensemble, Paul Douglas, cond.

Cantus (1980) 5 min.

Concert band.

Premiere: March 1991, Los Angeles;

Composers' wind Ensemble, Joyce Shintani, conductor.

Carol of the Bells (1989) 4 min. Fantasy on the traditional carol

Concert Band

Premiere: Dec. 12, 1989; Delta Band

Celebration Overture (1994), 6 min.

Concert band.

Commissioned by the West Vancouver concert Band

Concertino for Trombone and Band (1977) 5 min.

Trombone and Concert Band

Cryptic Variations (2000) 8 min.

Wind ensemble; Commissioned by Vancouver Community College on the occasion of their 25th anniversary.

Premiered March 18, 2000, College Wind Ensemble,
Jerry Lloyd Domer, conductor

Quetzalcoatl (1971) 12 min.

Large concert band.

Electronic

Density 1 (1972) 3 min. Electronic Tape

Spectrum (1974) 5 min. Piano and tape

The Beast in the Jungle (1988) 10m.

Incidental Music, Dancer, Synthesizer and tape

Anita was our newsletter editor for many years, doing an excellent job for which we are all extremely grateful!

Thank you for your continued support, expertise and enthusiasm, Anita 😊

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