

**Minutes for ACWC General ACWC Skype Meeting, Sat, November 16, 2019  
12:00noon EST/9:00am PST**

**present:** Janet Danielson, Stephanie Orlando, Tawnie Olson, Diane Berry, Carol Ann Weaver, Colleen Muriel, Ilkim Tongur, Tina Pearson

**regrets:** Jennifer Bennett, Jana Skarecky, Sara Constant, Jean Ethridge, Marilyn E. Broughton, Elaine Keillor, Patricia Morehead, Fiona Evison, Joanna Estelle, Sylvia Rickard, Stella ter Hart, Amanda Lowry, Maria Mendes Martins, Mary-Catherine Pazzano, Jocelyn Morlock, Leslie Uyeda, Maya Badian, Julia Jacklein, Carmen Braden, Diana Cotoman, Christie Morrison, Edith Covach, Laura Hawley, Véronique Girard

**1. Brief words from the Chair, noting new members including: Jennifer Bennett, and a Canadian/American trio, Women on the Verge**

Carol welcomed everyone and began the meeting by acknowledging the regrets sent by members, mentioning why certain ones could not attend, and presenting updates they sent her, as found at the end of these minutes. Then she acknowledged new member Jennifer Bennett and the ensemble Verge. Janet Danielson told us a bit about Jennifer, that she is retired and has been living in Sidney, B.C. close to Janet for five years. Jennifer was unaware of the ACWC until she attended a conference in Kingston recently and heard about the organization. She promptly joined when she returned home. Jennifer is primarily a composer of choral music, and is also a writer.

Carol told us about the ensemble Verge, who haven't joined as individuals but as an ensemble, which is new for the ACWC. The ensemble consists of sopranos Emily Martin and Elizabeth McDonald, as well as pianist Kathryn Tremills. MacDonald and Tremills teach at U of T and Martin teaches at Bucknell U, in Pennsylvania. Elizabeth McDonald has said about Verge, "our mission is to tell the stories of women's lives and we are committed to doing that with female and female-identified composers!"

Members can find out more about the ensemble at their website <https://www.womenontheverge.ca/>

Carol had also asked for 'answers' to the quiz – identifying as many as possible of the 18 randomly selected ACWC composers on a screen shot (derived from our website). Janet was winner with eight; Stephanie the runner-up with five! (Try the quiz yourself, before checking the correct names below!!)



APR 26 ——— APR 25 ——— APR 24 ——— APR 23 ———



APR 23 ——— APR 22 ——— APR 19 ———



A 1 Shelly Marwood, 2 An-Laurence Higgins, 3 Laura Hawley, 4 Alice Ho, 5 Paulette Popp, 6 Emily Hiemstra,  
B 7 Sylvia Rickard, 8 Erika Yost, 9 Sarah Coles, 10 Linda Catlin Smith, 11 Leslie Hinger, 12 Hildegard Westerkamp,  
C 13 Bekah Simms, 14 Jean Ethridge, 15 Kye Marshall, 16 Hope Lee, 17 Frances Mae Balodis, 18 Leila Lustig

**2. Acceptance of previous ACWC General Meeting Minutes, Saturday, Sept. 14, 2019, 12:00 noon EST/9:00 am PST.**

Moved, Stephanie Orlando; seconded, Colleen Muriel. All were in favour. Motion passed.

**3. ACWC Membership items – CAWeaver**

Carol reported that we now have 96 members. Diane, Janet and Carol have been working to update the membership list and ensure there are no outstanding dues. Letters were sent out to those in arrears and after sending out the last set of letters, all but two members replied and paid their membership in full for 2019/20.

**4. Initiatives Fund for 2019, deadline Feb. 1, 2020, open to ALL ACWC members:**

Carol began by saying that we are able to run the Initiatives Fund again this year and she asked Stephanie, who was one of the recipients last year, to say a few words about her experiences. Stephanie said she was very grateful the fund existed and that it was extremely helpful for her. She was working with the ensemble Femelody, with performances in Toronto and New York. The piece included electronics and the fund was used to help her with transportation to attend the concerts.

Carol reported that there will be one award this year for \$400, and that everyone is welcome to apply except those who have already been a recipient. The award is for creating a composition, for creative networking, recordings or other compositionally related activities. She also told us that at this point there are two adjudicators lined up for this year, one is an ACWC member who will not be applying and one is a person from outside the organization. Then Carol asked members if they felt two adjudicators were sufficient. Colleen said that, in her experience being an applicant and an adjudicator, she has never had a situation with more than two people on a panel. It was decided the two adjudicators would be fine and would probably be simpler.

**5. New Web concepts and platform to accommodate better “pay” information, and more**

Carol told us that Mary-Catherine wasn't able to attend the meeting but information on the website is in her report. Then Carol started the conversation by thanking Tina Pearson for originally setting us up with our current WordPress website. She reminded us that Kat Gimon came on later to help maintain and expand it, and now Mary-Catherine is our current Web Manager. Janet was asked to explain some of the difficulties there have been and the reasons Mary-Catherine was asked for input on our current website platform. Janet told us that we are currently using Google docs to keep track of our membership, which is not ideal. The form that goes with renewing a membership or becoming a new member can't be filled out on-line and involves a number of steps for everyone. When Janet explored other sites, she found a number that had an on-line form with fewer steps for making payments. Janet has been looking into various programs that would help with membership tracking and payments. The ACWC would need something that would sync with PayPal and WordPress.

She found an open-source software that is used by non-profits and is free, though users are encouraged to donate. This program would allow us to view membership categories at a glance, invoicing and receipts would be simpler, and it would sync with PayPal and meet our requirements. Janet told us that currently our website is at a private level which is costing us \$48 a year. In order to continue, and to incorporate this software, or another similar one, Mary-Catherine told us that we would have to upgrade to a level costing close to \$400 a year. Mary-Catherine suggested moving to namecheap.com, which would cost \$77 a year and enable us to plug in this open-source software in order to keep payments and membership lists up to date.

Carol thanked Janet for all her work, and told us that Mary-Catherine had said it was beyond her abilities to migrate the website, but her husband, a professional software designer, would be able to do it for a modest fee. Then members were asked to give their thoughts. Colleen pointed out that many of the organizations of which she is a member have automatic payments (with members' permission) which could perhaps help with the membership problems. Janet said that is the kind of thing we're going after,

and that she believes this software would enable us to have things like automatic payments, with receipts coming from PayPal. Tina and Carol both pointed out that there can be difficulties with automatic payments, and some will choose not to do so; thus, options will need to be available. Tina went on to say that some people have had trouble with the web host we are currently using and suggested that moving to another host would save money and grief in the long run. She also said that in her experience, for more complicated technical things, it is a good idea to get the assistance of an expert.

Janet and Tina both felt the ACWC should ask Mary-Catherine to go ahead with migrating the website to namecheap.com, which was also agreed to by all the Board members. Carol will contact Mary-Catherine to let her know, and then Mary-Catherine will work with Janet to give the new software a trial run. Janet said that even having a form that can be filled in on-line would be a step forward.

To finish the discussion Carol added a quick thank you to Tawnie as well for her work in helping to work towards the setup of our current website.

## **6. Brief Board Reports**

### **a. Treasurer – Janet Danielson**

Janet reported that that we currently have a lovely bank account and we have already paid the funds committed to the Émergences concert, as well as the both payments to Mary-Catherine for her work on the website. There are some upcoming costs, such as funds committed to the Vancouver Island Symphony, costs for work on the website as just discussed, the Initiatives Fund, and honoraria for the adjudicators for the Roberta Stephen and Initiatives awards/funds. Janet said we are in good shape financially, thanks to contacting the unpaid members and receiving their dues.

### **b. Secretary Report – Diane Berry**

Diane reported that things have been running smoothly and thanked Carol for sending out the third letter to members in arrears. After the last meeting, Diane said she submitted the report from the ACWC to be included in the IAWM journal and is now working on the report from the IAWM for the ACWC Journal.

### **c. SoundBox Report – Stephanie Orlando**

Stephanie reported that things have been going smoothly. She has been keeping a close eye on the updated membership list to ensure those that have paid receive the SoundBox. In the notices about submitting to the SoundBox she has included a note about unpaid dues, reminding members that if they are not paid up they can't submit to the SoundBox.

Carol thanked Stephanie for all her work saying she is always so professional and efficient. Carol also pointed out that with all but two members currently paid up, the extra note can be omitted from future reminders. Then Carol asked Stephanie about the status of the platform she was using, as there had been earlier issues. Stephanie said that she is continuing to use Gmail rich text, which is working fine. She has not had complaints or reports from anyone about problems.

### **d. Journal Editor Report – Fiona Evison:**

“Over the last few months, I have been preparing for my work as the new Journal editor. This has included miscellaneous details involved in the transfer of access to accounts and also the setting up a database of all articles and contributors from all past online ACWC journal editions.

I have contacted all new and recent members about submitting a short biography for the journal, and have been corresponding with various composers regarding their contributions to the upcoming and future Journals.

Many thanks to Julie Mermelstein and Carol Ann Weaver for their assistance during this transition time. I'm looking forward to continuing to provide a resource of inspiration, education, and reflection for our fine association. I encourage all members to consider how they could contribute something of interest—whether it be a report on their work, an article, applicable research, or a contact name of a potential contributor.” – F. Evison

Carol said that she is looking forward to the journal and encouraged everyone to submit something, deadline Nov. 30, 2019.

**e. Website Report – Mary-Catherine Pazzano:**

“(1) Have updated News and Opportunities pages/categories, have kept homepage up to date, have removed Twitter widget (due to formatting issues on some older iPhones) and have added any new Members to Members Page and created Member Pages for all

(2) I am still waiting on bios, photos, etc. from a lot of members for the Member Pages-- please send to mc@marycatherinepazzano.com

(3) Have done research into transferring hosting on the ACWC website – I believe it's time for a change.

Options: There are a couple of options that ACWC could undertake:

(a) Upgrade to a business plan through Wordpress.com. According to the website, the cost of that would be \$396 annually. The advantage? The ACWC site stays where it is, and we're able to implement plugins (like CiviCRM).

(b) Transfer the hosting of ACWC to namecheap.com. This takes more work, but in the long run, is a lot more financially reasonable. The transfer of the domain would be \$15.81 (a one-time fee). Then, for hosting, it would be \$39.00 for the first year, and \$77 for future years. There would also be an annual fee of an SSL Certificate (\$10.40 annually), which allows the site to have https (a must-have in internet security these days).

If ACWC decides to do the #2 option, the transfer of the site would be something outside my capabilities, as it involves backing up the current site, etc. My husband, Dana Harrison, has offered to take this on, as he has done this type of work before for other small businesses. He would anticipate with the number of hours of work involved that that cost would be about \$180.” – MC

**7. Changing ACWC Fiscal year in order to steer away from July 1 (vacation month)**

Janet told us that to change the end of the fiscal year presents a number of difficulties due to our charitable status and the need to provide an annual, year-end financial statement. She feels it would be better to send out invoices before the end of the current fiscal year to remind members when they need to pay dues. Once things are automated that will also help to solve the problem of late payments. Diane said that when she sent out the first letter about overdue membership fees a number of people had replied that they had missed receiving the invoice, so members were obviously expecting to receive a notice before the deadline for dues. Carol said that if we move the date, it means a short period of time between those who have just paid and when they will need to pay again. Many felt it shouldn't be an issue, in that all those it would affect knew they were late in paying their dues. It was agreed that the end of the fiscal year, June 30, should remain the same, with invoices going out before the end of the fiscal year.

**8. Roberta Stephen Grant updates – Janet Danielson**

Janet reported that there are no updates at the moment but that she will be getting in touch with the foundation as they are intending to move the funds into the ACWC account.

**9. Upcoming ACWC 40<sup>th</sup> Anniversary, 2021. Continued discussion.**

Comments by Amanda Lowry: “I had a "vision" of what a 40th anniversary celebration might look like...A four-day festival / conference, Thursday to Sunday. Opening Thursday night with a "gala" concert of orchestral works by ACWC members (partnership with UofT orchestra? Esprit? TSO? include a silent auction to help with funding?). Conference running in the mornings Fri-Sun. Concerts every night, also matinees on the weekend (6 concerts total? Or 8 if we did two evening concerts Friday / Saturday?). A variety - some smaller, solo / chamber concerts (co-presented by Array, Music Gallery. etc.?), maybe one other large-scale concert (an opera? Partnership with Tapestry or COC or FAWN?) Conference is two sessions a day (morning / afternoon) for 6 total; take proposals from

ACWC membership for session topics, panelists, etc. In general we would want to seek as many partnerships as possible - CMC, presenters, caterer, airline, hotel, schools, venues ... official after-parties every night at the Tranzac with live music? ... we could seek funding from all 3 councils plus OCAF, Celebrate Ontario, and Heritage. Probably SOCAN too? Some revenue from ticket sales, conference registration.”

Carol observed that this is a huge vision. Tawnie pointed out that it is a very Toronto-centric plan that would need a budget much larger than ours and difficult to put together for an organization our size. She also said that we should have a committee to work on plans for the anniversary that includes members and organizations from outside Toronto. Tina asked if this had been decided and what was happening with other suggestions, feeling that there needed to be further discussion. Carol said that this was merely an idea put forward by Amanda, that nothing had been decided, and that she agreed that a committee is needed.

Janet spearheaded the last such event – the 20<sup>th</sup> ACWC\* Anniversary in Ottawa in January, 2002, and agreed to go back and see what kind of budget was available and how much was received in grants. She also pointed out that if we want to apply for grants it needs to be done soon and that our new status could help us obtain funding from various sources. (\*FYI, the 20<sup>th</sup> anniversary, “Then, Now and Beyond, A Festival of Music by Women,” was a major collaboration between the Ottawa Chamber Music Society and the Universities of Ottawa and Carleton in 2002, with concerts recorded for broadcast by the CBC.” [<https://acwc.ca/about/>]) The event was supported by the Trillium Foundation, Ontario Arts Council, SOCAN, and Canada Council. Janet chose Ottawa because of its federal government visibility and active chamber music scene. Canada’s Governor General Adrienne Clarkson and Aline Cretien, wife of Jean Cretien, both presented awards.)

Tina asked who had all the ideas previously put forward and suggested we have a coordinator and a steering committee to pull it all together and then approach the Board for some decisions. Diane suggested we place a notice in the SoundBox since this was a smaller meeting than usual and there may be members not in attendance who would be interested. Tina offered to be part of the committee, though not head it. Tawnie and Janet were willing as well if it could wait until after January 15th. It was decided that the steering committee would be Janet, Tina, Tawnie, Diane, Carol (plus Amanda if she is willing) and would meet after January 15th. A notice will be sent to SoundBox to elicit further committee members. It was suggested there be a short deadline for members to contact Carol if they are interested

#### **10. New ACWC concerts for 2020 – Toronto, Waterloo, ensembles featuring womens’ work – Women on the Verve, XelmYa+**

Carol asked Stephanie if there was any update for the concert planned for Toronto next year. Stephanie reported that things were progressing; they have applied for an OAC grant, with the assistance of Matthew Fava at the CMC, and will be applying for others. The call for scores should be going out early in the new year.

Janet asked about a concert co-sponsored with the Victoria Composer's Collective that is in the planning stages. It will feature the German trio XelmYa+, with half the concert consisting of music by ACWC members while the other half would include music by collective members, possibly men. A proposal will be brought forward to the Board in the future.

#### **11. Honorary ACWC Member category for lifetime achievements in women’s music.**

Carol reported that Board members had agreed this was a good idea. All were in favour. It was decided that if any member had some objections they should write directly to Carol.

**12. Other:** There was no other business

#### **13. Member info – one-sentence brief comments from participating members, as time allows.**

*Ilkim Tongur* is working on a commission in Edmonton which combines painters and composers and will result in a set of three pieces.

**Stephanie Orlando** will be in Banff for a residency in January, working with a pianist who has commissioned a work for piano and electronics.

**Diane Berry** is working on setting to music, the three poems her father wrote for her mother for their first three anniversaries

**Tawnie Olson** is finishing up a woodwind quintet for a Montreal ensemble, Penteadre and her *Magnificat* will be on a CD entitled *New England Choirworks*, to be released soon.

**Janet Danielson** is working on a private commission for piano quartet and oboe d'amore

**Carol Ann Weaver** is working with a Vancouver poet on writings telling the stories of the Mennonite persecution in Poland during the second world war, entitled *Poland Parables*.

*(The following accounts were emailed to CAW in response to meeting invite/call for member info)*

**Colleen Muriel** is working on a commission, a collection of nine pieces for flute, clarinet, oboe, trumpet, and 2 pianos, four hands, all about a day in the life of a squirrel. I

**Sara Constant** : “going between Toronto, Lyon and Hamburg, finishing up my studies in contemporary performance (flute)! Should be done a year from now and then in Toronto more permanently”

**Leslie Uyeda**: “I have a world première coming up in Vancouver on December 10th - a new set of songs for soprano, harp and percussion, a commission from the Little Chamber Music Series That Could. Really looking forward to it! And that I had a busy summer, with two more premières - one for VICO (Vancouver Inter-Cultural Orchestra) in June, a piece for string quartet, erhu, sho, santur and percussion, called Empress Jitō Dances; the second première was a performance in Saskatchewan at the Writers' Festival in Moose Jaw, of the dramatic scene I wrote for soprano, mezzo-soprano and piano, called Your Breath, My Breath: Dialogue for a Mother and Daughter, with exquisite poetry by Lorna Crozier. Wonderful success.”

**Jocelyn Morlock**: “I am a sessional instructor teaching composition at UBC, and freelancing, and due to an odd confluence of timing and luck I have chamber music out on three new CDs this fall - one new piece and two older ones.”

**Amanda Lowry**: “I've been working on the programme for my first DMA recital which will likely happen in fall of 2020. It's a dive back into the flute (solo and chamber) music of Canada's pioneering women composers. Works by Archer, Eckhardt-Gramatté, Pentland, Coulthard, Keefer, Gardiner, and Southam, ranging 1944-1992.”

**Fiona Evison**: “I've got two international premieres in December: A choral work in Scotland and an art song with cello and piano in New York City. I've been writing and performing lots of sacred chamber music compositions with community musicians in Owen Sound this fall.”

**Joanna Estelle**: “in Ottawa for two performances of one of my liturgical pieces by the University of Ottawa's Women's Choir”

**Diana Cotoman**: “My exciting things I am currently doing include the musical illustration for a theatre play “Musée haut, musée bas” that will have three representations here, in Montreal, at the end of November (see photo attached). After completing the mini-opera “Toto's Oz” with my American librettist, Germaine Shames, we are currently working on a new opera. I am also very happy that last Sunday (November 10<sup>th</sup>) two of my pieces were played: my woodwind trio “Divertimento” was played in Los Osos, California and my piece for flute trio “At a dinner party” was played by the Trio Taco in Victoria, BC. My best to all the ACWC members and I sincerely hope to be able to attend the next call!”

**Véronique Girard**: “I'm currently a student in electroacoustic composition at the University of Montreal and I've also studied and worked in visual arts and film animation, which were my primary trainings. I'm interested in interdisciplinary creation and the various visual interpretations of sonic environments. I'm exploring animated graphic scores and other visual works guided by sounds. Recently, my work focus on the relationships between music, voice and movement as I'm also studying physical theatre and training myself in the Dalcroze method.

**14. Next ACWC Skype General Meeting:**  
**Saturday, February 1, 2020, 12:00 noon. EST, 9:00 a.m. PST**

**15. Adjournment**  
Meeting adjourned at 1:05 p.m. EST, 10:05 a.m. PST

Minutes respectfully submitted by Diane Berry, ACWC Secretary, Nov. 16, 2019.