

A Brief and Non-exhaustive Early History of Canadian Women Composers  
Compiled by Emily Hiemstra, 2021  
All biographies were found on the CMC Website

**Amice Calverly (1896-1959)**

Born in London England in 1896, Amice studied art at the Slade School, and piano with James Friskin. In 1912 the family moved to Oakville, Ontario. Amice continued her musical studies at the Toronto Conservatory of Music as a student of Healey Willan.

During the First World War, she worked in a munitions factory and at the Christie Street Hospital while continuing her musical studies, and in 1922 won a scholarship to the Royal College of Music in England, where she studied with Vaughan Williams. At Oxford she met the archaeologist Leonard Woolley who encouraged her to pursue archaeological drawing, and in 1927 she became involved with the documentation being done by the Egypt Exploration Society of the Temple of Seti I at Abydos. Calverly completed five volumes on Egyptology that are considered epic achievements in the field.

Although in her lifetime she sojourned at Abydos longer than any other place, she continued her musical interests, as well as making films documenting folklore in Greece and the Balkans between and after the wars. Among her works are many songs, an opera, and at least two string quintets.

Calverly considered herself a Canadian even though she mostly spent her life abroad. Her final years were spent at her home in Oakville, which became known as a gathering place for chamber music performances. She died in Toronto in April 1959.

Variations on a harmonic theme (for orchestra)

**S.C. Eckhardt-Gramatté (1899-1974)**

DR.SOPHIE-CARMEN ECKHARDT-GRAMATTÉ (b. Moscow, USSR, 6 January 1899; d. Stuttgart, Germany, 2 December 1974) received her early training in piano from her mother, a pupil of Nicholas Rubinstein, and continued piano as well as violin studies at the Conservatoire in Paris. At the age of eleven she made a double début on the violin and piano and by 1919 was performing concerti on both instruments. Living in Berlin from 1914, she studied with Bronislaw Huberman. In the twenties she toured with Edwin Fischer as a two-piano team. In 1920 she married the painter Walter Gramatté. In 1929, after the death of Gramatté, she embarked on an American tour, playing her own works with Stokowski (Philadelphia) and Stock (Chicago). In 1934 she married the art historian Ferdinand Eckhardt. From 1936-42 she studied with Max Trapp at the Preussische Akademie in Berlin, turning almost exclusively to composition.

Eckhardt-Gramatté created a dense, aggressive style that was much closer to, and dependent on, late romanticism than on twentieth-century techniques. Her use of dissonance was a logical development from post-Wagnerianism, although it never reached the emotional atonality of the Viennese masters (Schoenberg, Berg, and Webern). Nevertheless, one detects some characteristics, especially in the style of her early works, that "show(s) a lively mind in grips with modern tendencies and using high technical accomplishments in exploiting the resources of a new and musicianly polyphony." -- Grove Dictionary of Music and Musicians, 1954.

After settling in Winnipeg in 1954, Eckhardt-Gramatté composed works on many commissions and continued a very active musical life. In 1970 she received both an honorary doctorate in music from the University of Brandon and the title of professor from the Minister of Education, Vienna, Austria. In 1974 she was the first Canadian composer to receive the Diplôme d'Honneur and shortly before her death, the CBC produced a two-hour documentary of her life.

Woodwind Quintet (1963)

### **Jean Coulthard (1908-2000)**

Jean Coulthard was born in Vancouver in 1908 to a pioneering British Columbia doctor, Walter Coulthard, and to Jean Robinson Coulthard, a singer, music teacher, and influential figure in early musical life on the west coast.

Coulthard attended public schools in Vancouver, then spent a few experimental months at the new Point Grey campus of the University of British Columbia. But Coulthard and her parents knew she was headed for a thoroughly musical life and career. In the late 1920s she traveled to London for a year of study with Ralph Vaughan Williams at the Royal College of Music.

Although these initial studies proved insufficient to allow her to work as a professional composer, her persistence in composition, combined with travels in North America and Europe, help to explain her consistent productivity through the years of Depression and War. At various times, she knew and worked with Aaron Copland, Darius Milhaud, Arnold Schoenberg, and Béla Bartók. Then, with her husband in war service, Coulthard chose to complete her formal composition studies in 1944–45 in New York with Bernard Wagenaar, a professor at the Juilliard School.

Jean Coulthard married Donald Adams in 1935. Their daughter, Jane, was born in 1943, and in 1946 the young family returned to Vancouver. Just a year later, Coulthard began a 26-year-long career teaching theory and, later, composition in the Department of Music at the University of British Columbia. But her work at the university was often marginalized by male American and Canadian colleagues. By mid-century Coulthard's work was often considered out of touch by the new music establishment. A year in France convinced her to write as she pleased.

By her official "retirement" in 1973 Coulthard had written and published a vast and important body of works in all genres to which she added nearly two further decades of enormous productivity. She was becoming internationally well-known and connected, and by the end of the century was recognized as one of the most significant composers of her sex. Her music was popular, occasionally with her "serious music" colleagues, sometimes with the public, and sometimes with both. It was performed by learners and by virtuosi, live, on broadcast, and in recording, to great effect.

Coulthard was a member of the Order of Canada (1978), holder of honorary doctorates from two universities, and decorated many times in competitions between 1948 and her death in 2000. All through her adult life, Coulthard was staunchly of the view that her legacy was in her family; in her compositions; and in her students, a body of young and highly individualistic Canadian composers who have shaped the national musical arts from the late 1960s onward.

Sonata for cello and piano

### **Patricia Holt (1910-2003)**

Born in Lindsay in 1910, Patricia Blomfield Holt is a third generation Canadian, and great granddaughter of Col. Strickland (brother of Susan Moodie) an early settler from England. She lived in Wingham Ontario where her musical influences consisted of 3 gramophone records and the Anglican Church choir. Although her parents were not musical, she was given piano lessons which terminated shortly after she moved to Toronto in 1923.

Two events changed the course of her life. Her family and her were invited to a large family gathering. In those days it was customary to ask your guests to sing, play an instrument, tell a story or recite. She was asked to play the piano. She was always "making up" pieces so she played "The Arab's Ride". As a result an elderly family connection (who had studied in Germany) offered her large music library and she encountered Bach, Beethoven and MacDowell and became very engrossed, especially with Beethoven, studying the music, though she couldn't play it.

The second event came two years later when a wealthy American friend of her Mother (with aspirations to be an opera singer) came to visit.

Her Mother, of course, asked her to sing. She regretfully refused for lack of accompanist. "Oh, Pat will play for you" said Mother. "But she can't" said Aunt Mae, "she doesn't know the music". "That doesn't matter" said Mother, "she'll play". So we performed all Aunt Mae's

songs. She was delighted. "Who is her teacher?". "She teaches herself" said mother. "Oh she must study" said Aunt Mae, "Find the best teacher in Toronto and I will Pay".

She subsequently studied privately with Nora deKresz and in 1928, the year Aunt Mae died, enrolled in the Toronto (later Royal) Conservatory of Music as a student teacher. Classes included harmony, counterpoint (model) history, score study, and pedagogy with Sir Earnest MacMillan, Healy Willan, Dr. Horwood and Leo Smith.

Composition was self taught until 1936 when she began intermittent lessons with Healey Willan, who stressed the basics while allowing her to develop a personal voice. In 1938 she won the Society for Contemporary Music Award (formerly the Voght Society), sharing it with Florence Birtcliffe, for Suite No. 1 for Violin and Piano.

She was offered a scholarship to the Julliard which, due to her impending marriage, she could not accept.

Upon her marriage in 1939 she resigned from the Conservatory. From 1940 to 1954, she and her family lived in Port Colborne, Midland and Spain, returning to Toronto in 1954. She subsequently rejoined the Royal Conservatory with the Faculty of Music. The popular "How to Listen" was introduced at the Royal Conservatory and taken over by the Faculty of Music Extension Classes. She retired from the R.C.M. in 1985.

Suite no. 2 for viola and piano

### **Barbara Pentland (1912-2000)**

BARBARA PENTLAND was born in Winnipeg and began to write music at the age of nine, an activity which was met with strong disapproval from her conventional and socially prominent parents. She nevertheless continued to write surreptitiously during her school years in Montreal and was eventually "allowed" to study composition while at finishing school in Paris.

On her return to Canada, parental indifference and ill health continued to frustrate her progress as a composer until 1936, when she received a fellowship enabling her to continue studies at the Juilliard Graduate School in New York, where her teachers included Frederick Jacobi and Bernard Wagenaar; and at the Berkshire Music Centre, where she worked with Aaron Copland. During the Second World War years Pentland became an instructor at the Royal Conservatory of Music of Toronto, but found her professional advances vanishing as male colleagues returned to re-claim their places in the post-war musical life of central Canada. In 1949, she was invited by Harry Adaskin to join the just- founded music department of the University of British Columbia; when the department was re-organized along American lines by G. Welton Marquis in the later 1950s, she became disenchanted with academic life?choosing to resign, over the principle of academic standards, in 1963.

Pentland's earliest works are flavoured by the chromatic tradition of the French late-Romantic school of Franck and D'Indy. In the 1930s she became concerned with avoiding the textures and idioms of 19th century music; at that time, she was greatly impressed by the linear focus of early music, and of Gregorian chant in particular. As she began to embrace modernists aesthetics, her work became neoclassical in spirit?inspired, if not influenced, by Copland, Stravinsky, and Bartok. After her contact with Schoenberg's pupil Dika Newlin in the late '40s and her introduction to the music of Webern and a sojourn at Darmstadt in the mid-'50s, she adopted serial techniques.

By the middle years of the 20th century Pentland saw herself as a committed high modernist and a steadfast partisan of contemporary values. In Canadian terms she was analogous to Elizabeth Lutyens in the United Kingdom or Ruth Crawford Seeger in the United States; she shared their concerns not just about the struggle for the new, but the particular problems of a finding a place as a woman in the overwhelmingly male milieu of the international avant garde. Her preferred brand of modernism drew on the textures and organizational principles of the Webern school but was suffused with a lyricism that was expressly individual. In the 1960s and 1970s, Pentland continued her explorations investigating such then current trends as microtones, 'found' texts, directed improvisation, and tape.

In later life Pentland was awarded honorary doctorates from Simon Fraser University and the University of Manitoba and named a member of the Order of Canada. Though Pentland was recognized by scholars and many fellow composers as one of the most significant figures in 20th century Canadian music, her work was rarely popular with audiences or a broad spectrum of performers. Despairing of any productive reconciliation between new ideas and the commercial-driven values of choirs and orchestras, she wrote her last works almost invariably for members of a loyal coterie of performers in Vancouver and elsewhere who celebrated the quality as well as originality of Pentland's work. Her final years were clouded with ill health, and at the time of her death in the winter of 2000 she had been unable to compose for almost a decade.

Toccata for piano

### **Violet Archer (1913-2000)**

Dr. Violet Balestreri Archer, a seminal figure in Canadian composition, created a distinguished body of work during a career that spanned over six decades. With a life-long commitment to music that left no room for marriage, her music was heralded and performed around the world, and earned honours and awards for her both in Canada and abroad.

Her musical training began before she was ten years of age with piano lessons. She began to compose at the age of 16. Following graduation from McGill University in piano and composition, she obtained the Associate Diploma of the Royal Canadian College of Organists. During those years, she was active as a professional accompanist for singers and as a piano teacher, as well as deputy organist in many Montréal churches. She continued to compose and in the summer of 1942 she was accepted by the great composer, Béla Bartók, as a composition student and studied with him in New York.

It was in 1946 that her first work was published: *Habitant Sketches* for piano. The following year she went to Yale University where she obtained the Master of Music degree in Composition. There she studied for two years with composer Paul Hindemith, one of the great musical minds of the 20th century.

Dr. Archer wrote more than 280 compositions. Her repertoire is wide and extensive, ranging from music for solo flute to electronic music, with an emphasis on chamber music, choral music and songs for solo voice and piano.

Her teaching career was an extensive one and very active in the guiding of young composers. Many of her former composition students both in Canada and the United States are now professionals and recognized in their field.

She was an ardent promoter of Canadian music and other 20th-century music, being active on the boards of a large number of national and regional organizations. She was also active both as a national and regional adjudicator of young composers' contests in the United States and later in Canada.

The guiding aesthetic force in Archer's music is best described as neo-classic. "The Norton-Grove Dictionary of Women Composers" describes her music thusly: "Archer's music is on the one hand dissonantly contrapuntal yet on the other refreshingly folksy. Early modality gave way to a more chromatic style, with a period during the 1950s in which the influence of Hindemith and *Gebrauchsmusik* is strongly evident. Although she taught 12-tone technique to her students in the USA, she has not used it in her own music, and it is mainly in her variation technique or in a short-lived expressionistic phase in the mid-1960s that her study of Arnold Schoenberg is discernible. Her works are generally characterized by economical, almost lean, textures, skillful manipulation of form, and counterpoint. She has explored new sonorities using parallelism and folk tunes, while rejecting serialism and chance music."

She was also a deeply religious person who credited her achievements to her faith: "I believe we are guided in what we do. Without my faith I wouldn't be able to do what I'm doing and, of course, I always feel that each new piece should be better than the last one."

Landscapes (for choir)

### **Rhené Jaque** [Marguerite Cartier] (1913-2006)

Rhené Jaque, née Marguerite Cartier en 1918 à Beauharnois, a obtenu un diplôme du Bureau Central et un Lauréat en musique en 1935. L'année suivante elle entrait en religion dans la congrégation des soeurs des Saints Noms de Jésus et de Marie, congrégation vouée à l'éducation et l'enseignement des jeunes.

Tout en enseignant le violon et les matières théoriques au Mont Jésus-Marie dès 1938 et à l'École Supérieure de Musique d'Outremont devenue École de Musique Vincent-d'Indy en 1950, elle poursuit ses études musicales couronnées par l'obtention d'un Baccalauréat (1949) et d'une Licence en Composition musicale (1955) de l'Université de Montréal.

Parmi ses professeurs, signalons quelques personnalités éminentes pour l'écriture et la composition : Marvin Duchow et Claude Champagne, ainsi que Jean Vallerand pour l'orchestration et l'instrumentation. Camille Couture, Louis Bailly et Maurice Onderet lui communiquent leurs connaissances en violon et alto. En 1973, elle suit des cours de perfectionnement avec Tony Aubin de l'Académie internationale de Nice en France.

Durant toutes ces années son talent pour la création musicale se manifestant de plus en plus, Claude Champagne, professeur d'écriture et de composition, lui conseille de se choisir un pseudonyme à consonance masculine, vue la mentalité de l'époque. C'est alors qu'elle opte pour Rhené Jaque. C'est donc sous le nom de Rhené Jaque que nombre de professeurs de piano, de cordes, de clarinette, de musique de chambre, d'orchestre et de voix la firent connaître à leurs élèves et par le fait même au public.

Bien que plusieurs de ses oeuvres soient jouées par des professionnels, Rhené Jaque a composé dans un but pédagogique de nombreuses pièces de style atonal. Plusieurs ont parues aux éditions de l'École de Musique Vincent-d'Indy ainsi que chez Thompson, BMI, Bérardol, Chanteclair, Harris. D'autres ont été enregistrées, notamment ses deux Inventions à deux voix et Fête champêtre par la pianiste *Rachel Cavalho*, sa deuxième suite pour piano par *Antonin Kkubalek*. En plus de plusieurs enregistrements de ses oeuvres par des jeunes pianistes et des professeurs de l'École de Musique Vincent-d'Indy, *Elaine Keiller* et *Allen Reiser*, deux pianistes de renom, ont tous deux enregistré quelques-unes de ses créations. Parmi les hommages reçus, signalons l'exécution d'une de ses oeuvres Étude et Fantaise à un concert organisé par l'ARMUQ (Association pour l'avancement de la recherche en musique au Québec) pour honorer les compositeurs professeurs de l'École de Musique Vincent-d'Indy (1989). En l'an 2000, l'*Institut Studia Musica* (Ottawa) en reconnaissance de sa contribution apportée à la musique canadienne et pour le rôle de modèle qu'elle représente pour les femmes du Québec. À cette occasion, on l'a reçue comme *Membre honoraire à vie* et à cet effet le 26 janvier 2002 un certificat lui a été offert dans le cadre d'un festival durant lequel quelques-unes de ses oeuvres ont été honorées à l'Université d'Ottawa.

#### Deuxième suite pour piano

### **Euphrosyne Keefer** (1919-2003)

EUPHROSYNE KEEFER was born on June 9, 1919 in Eastbourne, Sussex, England. Keefer majored in composition and piano at the Royal Academy of Music in London, England, and in addition, gained experience playing viola with the orchestra. She studied composition under Alan Bush for four years and also worked with Norman Demuth and Herbert Merrill.

Anticipating a career in singing, Keefer was awarded a scholarship for study with Frederic Austin, and was accepted as a soloist with Sadlers Wells Opera. However, she married a Canadian mining engineer and raised a family in the Canadian north. From 1963-1977 Keefer composed and taught piano and theory in Toronto.

Among early influences were Bartók, Hindemith and Stravinsky. Keefer also had great admiration for the lean, nordic scoring of Sibelius. She employed a modified version of tone-row technique in earlier works, but in later works has achieved a more melodic style of linear writing with emphasis on the flute. Song cycles are predominant, but Keefer has also composed choral works, and several collections of student pieces for the keyboard.

### **Sara Turner (1926-)**

Sara Scott Turner's career as a composer has evolved from studies in London (Sir Lennox Berkeley), Paris (Nadia Boulanger), U.S. (Roy Harris) writing 12-tone and atonal music to more recent accessible works inspired by social issues. Such compositions include SECRET MUSIC (1992) which was written for Remembrance Day and SONGS OF RESISTANCE (1993) in celebration of Louis Riel Day, both broadcast on CBC for those occasions.

NISHKA ONAGAMON (1995), premiered and broadcast by the Manitoba Chamber Orchestra reflects Turner's years of research of Canadian Aboriginal lullabies. This work, honouring the birth of Turner's Aboriginal Granddaughter, Nishka, features tympani, which the composer studied and performed professionally.

In 2004, Turner wrote a commissioned work for soprano, choir, organ and Taiko drums performed to mark the welcoming of West-coast Japanese families 60 years previously to Knox United Church, Winnipeg. The haiku title is: AS THE STORM RAGES OUR DRAWING CLOSER KEEPS US WARM. MEMORIES OF INNOCENCE...CONFINED for recorder, piano, drum and voice explores feelings of longing for freedom, using traditional Jewish and First Nations music. Commissioned by the Manitoba Arts Council, this work was premiered at the Berney Theatre, Winnipeg in 2005.

Turner created an inner-city arts program in which children developed their sense of self worth through artistic creativity. Turner studied music therapy in the 1980's, subsequently presenting and publishing as a scientific member of the International Society for Music in Medicine on subjects ranging from music for chronic pain, music in childbirth and creative movement (dance) for the well-elderly.

Turner taught percussion, theoretical subjects, music history and piano at Peabody College, Vanderbilt University; The University of British Columbia; Acadia University and Brandon University. She studied at the University of Louisville, Juilliard, Tanglewood and Interlochen. Since 2008, Turner has administered Meet the Composer, a monthly series by Manitoba composers illustrating and discussing their music. She is active as an adjudicator.

### **Marie-Paule Simoneau (1927-2012)**

I met Marie-Paule Simoneau in 2001. Since then, I have discovered a multifaceted and accomplished musician. I have been stunned by the polyvalence of this committed, determined, discreet and mostly unknown woman. Is it not this way for the "Greats" of the Canadian Musical World?

Pianist of the Classical Repertoire, Marie-Paule Simoneau analyses conscientiously the form and style of the music she interprets, adding to it the vivacity of her intelligence and the very personal colours of her emotional richness. All this won't prevent her from taking pleasure all along her career in making known the various elements of ballroom music.

Marie-Paule Simoneau excels in producing musical arrangements. She polishes anew the melodies adapting them to the level and dimension of the choirs. She turns them into a singing polyphony. They are either totally new, or transformed and enhanced so the choristers rediscover them with joy. The accompanists can also discover refined orchestral reduction that she made.

Finally, Marie-Paule Simoneau is also a composer, her true passion in life. She masters the rules of the art. Many a pianist could profit from the technical challenges and the beauty of her music.

The Work of Marie-Paule Simoneau reflects a rich personality, profound and complex, close to daily realities and universal preoccupations. If her works were better known, she would surely find a choice place in the international competitions. We would also find her listed more often on the program of pianists who want to present a varied, original and accessible music.

(Helene C. Martin, 2011)

### **Diane Morgan Morley (1929-)**

DIANE MORGAN MORLEY was born in Evanston, Illinois, in 1929, and attended the Eastman School of Music from 1947-49, studying composition with Burril Phillips and Wayne Barlow and orchestration with Bernard Rogers. In 1949, she married Glen Morley, whom she met at Eastman. Morley, a Canadian cellist, conductor, composer and arranger, was a great help; he both encouraged and taught her.

Morgan Morley emigrated to Canada with her husband in 1954 and received Canadian citizenship in 1974. Composition lessons with Jean Coulthard (in 1960) gave her "the art of construction," and one jazz piano lesson at King Edward College was a revelation -- when the "found chord" in all her works was put in the context of jazz harmony theory.

Morgan Morley has written about her music: "My music is 'beautiful'. A cross between Bacharach and Vaughan Williams, it is largely unsung. I find it very satisfying."

### **Anita Sleeman (1930-2011)**

ANITA SLEEMAN (née Andrés) was born on December 12, 1930 in San Jose, California to immigrant parents. She grew up in a rich multi-cultural area in San Francisco. Her father, Alexander Andrés, was a graphic artist and painter. He was born on a train near Toledo, Spain and came to the USA via Panama, Honduras, and Cuba. Her mother, Anna Dolgoff, an art student and milliner, hailed from Stavropol in the Caucasus region of Russia, and came to the USA after living with her family for a number of years in Uruguay. Anita has a younger sister, Alma.

Exhibiting a high aptitude for music at a very young age, she 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.

While attending Placer College in California she met her future husband Evan Sleeman, a rancher who was also a music student. Together they had 6 children while living on a large ranch in Nevada. In 1963 the family emigrated to the remote Bella Coola region of British Columbia, Canada. Sleeman taught music appreciation, ear training, and band to the children at the local one-room school, five of the students being her own children.

Following a move in 1967 to the Vancouver area of B.C., Sleeman returned to school to continue her training. At the University of British Columbia, she studied with Jean Coulthard and Cortland Hultberg, earning the degree of B. Mus. in 1971. The same year she and four other founding members, formed the Delta Youth Orchestra, which remains a training program for young musicians in the Vancouver area. While continuing her studies at UBC she obtained a Graduate Fellowship and taught in the Electronic Music Studio. She earned her M. Mus. in 1974. Sleeman was a member of the Music Faculty at Capillano College for a number of years before she returned to California to attend graduate school at the University of Southern California in Los Angeles. Here she studied composition with Frederick Lesemann, composition and orchestration with James Hopkins, and contemporary conducting and composition with Earle Brown. Sleeman also attended Master Classes with Luciano Berio, Luigi Nono and Charles Wuorinen, and received her Doctorate in 1982. During this time she also studied at the Dick Grove Jazz school in Los Angeles.

At an early age Sleeman was introduced to the music of Olivier Messiaen whose inspiration has been important in her development. Other influences on Sleeman's music are Varèse, Stravinsky, Koechlin, Ligeti and Bartok. Her eclectic style has also been coloured by her own ethnic background and her interest in jazz. She greatly admires the work of the late Frank Zappa, to whose memory she has dedicated performances of her own pieces.

Capriccio for trombone, violin & orchestra

### **Roberta Stephen (1931-)**

The Canadian Music Centre celebrated the career of Roberta Stephen as a composer, singer, teacher and prime organizer in the field of music in Calgary. Born April 17, 1931, she received her Master's degree from the University of North Texas and works as a teacher of singing,

vocal pedagogy, composition, and advanced theoretical subjects. For over twenty years, she has been the mainstay of Alberta Keys Music Publishing Co. Ltd. and has published dozens of works by her fellow Canadian composers. Her wide repertoire of compositions includes works for various combinations of instruments as well as solo piano, vocal, choral and chamber music. She is currently President of New Works Calgary.

She received the Recognition Award from the Alberta Registered Music Teachers, Association in 1997 for her work as a private music teacher.

The main examining boards in Canada and Contemporary Showcase continue to use her pedagogical works in their piano and vocal syllabi.

Recent performances of her works were in New York City, The Eye of the Seasons, Prelude for solo clarinet for Guido Arbonelli's recital in Calgary.

The course of love (high voice and piano)

### **Mary Gardiner (1932-2010)**

\*ACWC founding member

Composer, pianist, educator, Mary Gardiner, B.A. Honours (Music), A.R.C.T. (Piano Performance) has composed for piano (including a piano concerto), string orchestra, voice, choir, chamber and vocal ensembles. Her music has been described as 'rich in ideas', 'well-crafted' and 'honest without contrivance'. It has been published, recorded, broadcast and performed across Canada and internationally.

A Founding member and former Chair of the Association of Canadian Women Composers, Gardiner was also active for many years as President of the Alliance for Canadian New Music Projects. (ACNMP's Contemporary Showcase, a festival of music by Canadian composers for students is now a national festival.) When Gardiner stepped down from the Presidency, a scholarship was established in her name. She also served on the Council of the Ontario Region of the CMC, several as Chair. As an educator, she first taught Music and English in secondary school before launching her own private piano studio, during which time, she conducted a church choir and studied Composition with Samuel Dolin. She presented workshops on Canadian music to teachers throughout Ontario and adjudicated at music festivals. In recognition of her exceptional commitment to Canadian music as a 'builder of bridges between composers and teachers and students', the CMC and the Canadian League of Composers presented her with the 2003 Friends of Canadian Music Award.

Piano Concerto (1979)

### **Ruth Watson Henderson (1932-)**

Ruth Watson Henderson has an international reputation as a leading Canadian composer of choral music, and as an admired pianist and organist.

She has done much to promote the artistry of children through her wealth of compositions for treble voices, using the expertise gleaned over 29 years as accompanist of the Toronto Children's Chorus under Jean Ashworth Bartle. She has also written a wide spectrum of acclaimed works for adult choirs, beginning while accompanist of the Festival Singers under Elmer Iseler.

Her works are commissioned, performed and recorded worldwide, by such well-known choirs as the Elmer Iseler Singers, the Toronto Children's Chorus, Exultate Chamber Singers, and the University of Toronto choirs. The Elmer Iseler Singers devoted an entire CD, "Sing All Ye Joyful", to Ruth's works.

Although most widely known for her prolific body of choral works, Ms Watson Henderson also writes for piano, organ, and other instruments. One organ work, "Celebration", won a worldwide competition honouring the Royal Canadian College of Organists' Centennial, thus earning the piece a première at Westminster Abbey.

Recognized for her lifetime of service to music, Ruth has been paid many great tributes by the music community, not the least of these being the myriad concerts devoted solely to her works by national and international choirs, often with the composer at the keyboard.

Although she is no longer actively performing in public, Ruth's music is still widely performed. Pianist, organist, and prolific composer, Ruth Watson Henderson has often been described as a "Canadian national treasure".

Tomorrow Shall Be My Dancing Day (SSAA & piano)

### **Anne Eggleston** (1934-1994)

Anne E. Eggleston, composer and pianist, was born September 6, 1934 in Ottawa, Ontario (and died in November, 1994). She received her Artist Diploma (Toronto) in 1956 and her Master of Music at the Eastman School of Music, Rochester, N.Y. in 1958. She has studied in Ottawa with Gladys Barnes and Robert Fleming, at the Royal Conservatory of Music in Toronto with Pierre Souvairan (piano), Oskar Morawetz, Godfrey Ridout, and John Weinzweig (composition), and at the Eastman School of Music with Bernard Rogers (composition) and Emily Davis and Orazio Frugoni (piano). She is also bilingual.

In 1958 Eggleston began teaching privately in Ottawa and continued to do so for over twenty-five years. Her works are performed in concerts and on radio.

Quator pour violon, alto, violoncelle et piano

### **Norma Beecroft** (1934-)

BEECROFT, Norma Marian was born in Oshawa, Ontario, on 11 April 1934. Her parents were both active in the artistic field, her father, Julian Balfour Beecroft, was a musician and inventor, and was a pioneer in the development of magnetic tape. Her mother, Eleanor Beecroft Stewart, was trained in music and dance, and enjoyed a successful career as an actress. The second of five offspring, Norma has enjoyed an active life in music, as a composer, producer, broadcaster and administrator. Some of her siblings have pursued occupations in the arts and/or technology, Jane (b. 1932) was a poet and painter, Eric (b.1935) was active in film, and Charles Andrew Stuart (b. 1942) is a noted documentarist in the field of natural sciences.

Norma Beecroft's early musical studies began with the piano, taking piano lessons from Aladar Ecsedy (1950-52), then between 1952-58 with Gordon Hallett and Weldon Kilburn. At the same time she studied composition with John Weinzweig. The recipient of a bursary from the Royal Conservatory of Music in 1957-58, she began flute studies with Keith Girard as well. She continued her composition studies on scholarship at the Berkshire Music Center, Tanglewood, with Aaron Copland and Lukas Foss, and in 1959 was accepted into the Corso di Perfezionamento at the Accademia di Santa Cecilia, Rome, under Goffredo Petrassi, where she graduated in 1961. The same year she was the recipient of an Italian Ministry of Foreign Affairs scholarship. During her three years in Europe she attended lectures given by Bruno Maderna at Darmstadt, Germany, and at the Dartington School of Music in England, and she continued her flute studies with Severino Gazzelloni. Upon her return to Canada, she attended the electronic music classes of Myron Schaeffer at the University of Toronto, and in 1964 spent the summer working with Mario Davidovsky at the Columbia-Princeton Electronic Music Center, New York. Concurrent with her composing life, Beecroft has enjoyed a long association with the world of broadcasting. She was first attracted to the then-new world of television and joined the CBC in 1954 as a script assistant for music programs, and later music consultant. After her European studies, she returned to CBC, working as a script assistant 1962-3, then successively as talent relations officer 1963-4, national program organizer for radio 1964-6, and producer 1966-9. In 1969 she resigned from CBC, and began a freelance career as producer and commentator on contemporary music. She was the host of the weekly series "Music of Today" for many years, and her freelance productions included many documentaries commissioned by the CBC on major Canadian composers of the latter 20th Century, including John Weinzweig, Harry Somers, Harry Freedman, Barbara Pentland, Jean Coulthard-Adams, Bruce Mather, Gilles Tremblay, etc. In 1976 her documentary "The Computer in Music" received a Major Armstrong

Award for excellence in FM broadcasting. Among her numerous freelance projects was the preparation in 1975 of 13 broadcast records "Music Canada" from tapes in the libraries of RCI and CAPAC, and she contributed numerous documentaries on her Canadian colleagues for the Anthology of Canadian Composers series. Beecroft produced electronic music for the Stratford Festival productions of Macbeth (1982) and Midsummer Night's Dream (1983), and incidental music for the TVO series "Fish On".

Most of Beecroft's compositions have been commissioned by organizations and individuals (see list), and many combine electronically produced or altered sounds together with live instruments. She regards her particular use of electronic music as an extension of vocal and/or instrumental sounds rather than a contrast of timbres. From Dreams of Brass (1963-4) is the first example of this technique, and her large scale work, the ballet Hedda (1982), is a later illustration. Her musical aesthetic was first influenced by the music of Debussy, then later by her teachers- Weinzweig, Petrassi and Maderna, and during her European years, she was impressed by the work of Karlheinz Stockhausen, one of the first composers to combine electronic music with live instruments.

Beecroft has long been active in the promotion of Canadian and contemporary music in addition to her broadcasting and composing career. She was President in 1956-7 of Canadian Music Associates (the Toronto concert committee of the Canadian League of Composers), and in 1965-8 President of Ten Centuries Concerts. In 1971, she co-founded (with Robert Aitken) New Music Concerts, and was its President and General Manager until 1989. For her service to Canadian music, in 1996 she was awarded a Doctor of Letters, honoris causa, from York University, Toronto.

Norma Beecroft is a member of the Canadian League of Composers and an associate of the Canadian Music Centre. In 2002, she was awarded an Honorary Membership in the Canadian Electro-acoustic Community.

Cantorum Vitae [1969] (flute, violoncello, 2 pianos, percussion and prepared tape)

### **Diane McIntosh (1937-)**

DIANA McINTOSH, Canadian composer, performer, and founder/artistic director of Winnipeg's new music series, MUSIC INTER ALIA, is a free-spirit. In the world of music, McIntosh does not limit herself to any one particular style of writing. Her music, which ranges from light and humourous to spacious and evocative has been performed by musicians in Canada, the United States, England, France, Germany, Scotland, Ireland, Italy, Portugal and Switzerland. As well as writing commissioned works for orchestra, chamber orchestra, voice, chamber groups, and solo performers, she creates theatrical and musical pieces for herself which she performs using piano, spoken voice, electronics, percussion and slide projections.

As a performer, McIntosh has given numerous broadcasts of twentieth century piano music on CBC Radio. Her concert appearances include performances in New York's Carnegie Recital Hall, Merkin Hall and Symphony Space as well as concerts in major centres throughout Canada and overseas in France, and London and Wolverhampton in England.

Diana McIntosh has a very active career as a distinctive, original, witty, and innovative composer/pianist/performance artist. In recent years she has attained a high profile for her one-woman, inter-disciplinary creations, in which she has explored singular ways of working with voiced texts in a theatrical relationship with music. As well as her own original texts, she also uses texts of well-known authors (Diane Ackerman, Gertrude Stein, Beryl Markham, Jon Whyte, Joy Harjo, and others), integrating them with piano, extended vocal techniques, percussion, electronic tape and orchestra. Her repertoire also includes many works of other composers, particularly, although by no means exclusively, those of the 20th century.

The Halifax Chronicle-Herald said, "Virtuoso composer, pianist, show-woman - Winnipeg's Diana McIntosh - is one of the wonders of the Canadian contemporary music world.

Contemporary music is not often so engaging, entertaining and delightful." "An individual but genuinely poetic atmosphere." ...New York Times.

She is currently composer-in-residence at the University of Manitoba.

Blow them away (flute choir)

**Ann Southam** (1937-2010)

\*ACWC founding member

ANN SOUTHAM was born in Winnipeg, Manitoba in 1937 but lived most of her life in Toronto. After completing musical studies at the University of Toronto and the Royal Conservatory of Music in the early 1960's, Ann Southam began a teaching and composing career which included a long and productive association with modern dance. As well as creating music for some of Canada's major modern dance companies and choreographers including The Toronto Dance Theatre, Danny Grossman, Dancemakers, Patricia Beatty, Christopher House and Rachel Browne, she was an instructor in electronic music at the Royal Conservatory of Music in Toronto and has also participated in many "composer-in-the-classroom" programs in elementary and high schools. While a great deal of her work was electroacoustic music on tape, in her later years she became increasingly interested in music for acoustic instruments. She composed concert music for a variety of acoustic instruments and instrumental ensembles, working with such artists and ensembles as Eve Egoyan, Christina Petrowska Quilico and Arraymusic. Ann Southam's work was commissioned through the Canada Council, the Ontario Arts Council, and the CBC, and has been performed in Canada, Europe and the U.S. She is a member of the Canadian Music Centre, the Canadian League of Composers and a founding member of the Association of Canadian Women Composers. She was the recipient of the Friends of Canadian Music Award in 2001.

Four in hand (piano, four hands)