

Minutes for ACWC AGM and General ACWC Skype Meeting, Sat, Sept 14, 2019

12:00noon EST/9:00am PST

present: Diane Berry, Carol Ann Weaver, Janet Danielson, Julia Jacklein, Amanda Lowry, Stella ter Hart, Patricia Morehead, Stephanie Orlando, Kristen Ewart, Fiona Evison

regrets: Jean Ethridge, Marilyn E. Broughton, Jocelyn Morlock, Sara Constant, Tawnie Olson, Elaine Keillor, Paulette Popp, An-Laurence Higgins, Katya Pine, Julia Mermelstein, Karen Sunabacka, Joanna Estelle, Diana Cotoman (and Christie Morrison, absent due to Skype glitch)

- 1. Brief Words from the Chair, noting a surge of new and returning members including: Jocelyn Morlock, Kirsten Ewart, Morna Edmundson, Maren Lisac, Stella ter Hart. Welcome, and invitation for any new members present to give brief introductions to themselves. SEE ADDENDUM, at end of Minutes file, with further info from members.**

Carol began the meeting by welcoming everyone and bringing to our attention that since our last meeting there have been a large number of new and returning members. She also read out the names of those members who had sent regrets because she felt we should acknowledge their engagement with the organization. Since the last meeting our Journal Editor, Julia Mermelstein had resigned and Carol had these words for her:

“a huge thank you to Julia Mermelstein for all you've done. You've not only maintained but enhanced the professional status, content, appearance, and literary quality of our Journal. . . a tall order for any successive editor to match. Plus you've garnered praise from as far away as New York City! Thank you from all of us!” – Carol Ann Weaver, Sept.13, 2019

- 2. Acceptance of Previous AGM Meeting Minutes, Sat., June 2, 2018, 12:00noon EST/9:00am PST.**

Janet Danielson moved that the minutes from the June 2 AGM be accepted, it was seconded by Stella ter Hart. All were in favour so the motion was passed.

- 3. Acceptance of previous ACWC General Meeting Minutes, Tue., May 21, 2019, 8:00 pm EST/5:00 pm**

Fiona Evison moved that the minutes from the May 21st general meeting be accepted, it was seconded by Stella ter Hart. All were in favour so the motion was passed.

- 4. Journal Editor: Julia Mermelstein has asked to step down from Editor and from the ACWC Board. Huge thanks to Julia for her incredible work in both capacities! Fiona Evison will be the new Journal Editor. Welcome, Fiona! Brief words from Fiona about the transition.**

Carol extended her thanks to Julia and commended her on her work as editor of the journal. Then members were asked to write thank you notes and could send them directly to Julia, or to Carol who would forward them. Carol is happy to be the conduit to Julia and would like to have a number of notes being sent, with everyone thanking her in their own words.

Fiona said that Julia had been really helpful in getting her set up to edit the Journal. She feels that Julia did a terrific job and has left big boots to fill. Fiona is currently finishing a paper and presentation for her masters, but is looking forward to having time to devote to literary excellence for the Journal. She is sure the transition will be smooth and said that Julia will be available for questions during that process.

- 5. New Board Member: Fiona Evison joins ACWC Board as Journal Editor**

Fiona Evison has agreed to join the board, along with taking her position as Journal Editor. Carol welcomed Fiona and thanked her for taking on the job.

- 6. Election of Board – official election of new Board, with new changes to Board:**

Chair – Carol Ann Weaver

Treasurer – Janet Danielson

Secretary – Diane Berry

SoundBox Editor – Stephanie Orlando

Journal Editor – Fiona Evison

Carol asked for nominations for any of the Board positions. As there weren't any, Patricia Morehead moved to accept the Board as listed here, which was seconded by Amanda Lowry. Carol asked if there were any objections; there were none so the motion was passed. Carol mentioned that at some point the organization will have to look at the term limits for board members. It hasn't been an issue yet, as many members have had to leave before that time elapsed anyway. It will be something to be dealt with in the future.

7. Brief Board Reports

a. Treasurer (Year End Financial Report, Membership Report) – Janet Danielson

Janet sent out a report and a financial statement to members before the meeting. The financial statement, which includes the budget for 2019/20, shows revenues from concerts, membership fees, and the fees from the Roberta Stephen Award applications. Expenditures are also included, which were slightly larger than revenues last year, leaving us with a deficit. There is still an overall bank balance on the positive side so the organization is not in debt. That balance has remained fairly constant since 2014. Janet pointed out that we need to continue to spend money to fulfill our mandate. In her budget for next year, Janet has been conservative in her amounts for incoming funds, including membership dues, possible grants, and ticket revenues. Expenditures were also figured conservatively to be a little over those of last year. Known expenditures are for communications, which includes paying for our web master and the cost of the website itself and administration fees, which include things like bank fees. The administration fees were a little higher last year due to the costs associated with our application to become a registered charity. There are funds promised last year for upcoming events such as the concert by the Vancouver Island Symphony. Now that we are a registered charity there are grants that we are eligible for and Janet would like to see more income from those sources. She is also concerned by the number of members who have not paid their dues for this year.

Carol asked what happens with the deficit from last year. Janet said it is absorbed by the bank balance that is maintained every year. The cushion will be less by the amount of the deficit than it would have been otherwise.

It was decided to continue sending financial information only to members, and to outside persons only on request.

Carol thanked Janet for her work as treasurer.

b. Secretary Report – Diane Berry

Diane reported that things have been running smoothly. She thanked Stephanie for filling in for her and taking the minutes at the last meeting. Last year at this time she sent out notices to members who had failed to pay their dues and it was very effective. Most people promptly paid their fees as they had just forgotten that they were due. Diane said that she would be happy to send out notices again and can use last year's letter as a template.

Stella pointed out that she rejoined at that time and got a quick and warm response from Diane, which made her feel very welcome.

c. SoundBox Report – Stephanie Orlando

Stephanie reported that things have been working well with the SoundBox, she has been receiving a lot of notices from people each month. She did say that it would be nice if things didn't come in at the last minute as she starts to compile the information a few days before the deadline and it can be difficult to insert things after that. Stephanie reported that the links seem to be working well and she will continue to use the same method for sending the SoundBox out to members. At some point in the future she may try to go back to mailchimp, if previous issues can be resolved.

Stephanie inquired about including a reminder about dues in the October issue and Janet felt it would be a good idea as we rely on those dues for the majority of our funding. Janet also pointed out

that we have an associate status for people who are not composers but would like to support us. It would be like a full membership but they would not be able to vote. Janet feels it is an untapped resource for the organization. Stephanie agreed to put a note in the next SoundBox suggesting members think of people who may be interested in becoming associates.

d. Journal Editor Report - Julia Mermelstein (outgoing Editor)

"Handed off a detailed design style guide and template, other technical information, and accounts to Fiona as well as walking her through details on Journal Editor work flow. I mentioned that I'm available to answer any questions that she may have to help with the transition and included a list of contacts for potential articles that she could pursue. From our last issue, we've had a total of 64 engagements (opening the Journal from email) with a couple of shares through facebook." - Julia Mermelstein, 9/11/19

Carol thanked Julia.

e. Website Report - Mary-Catherine Pazzano

"I have continued to update the Homepage and News page with any items sent to me. I have also cleaned up the Members page (some of the names were listed out of order, and some needed typos corrected, etc.). I have uploaded the journal to the site (we continue to have issues with Issuu embedding into the website - creates problems with those who view the site in mobile form). The only solution for this that I am aware of would be to upgrade the website. I have also added new Members to the Members page, and will be inputting any information the new members send (photos, bios, etc.)." - MC, 9/5/19

Carol informed the meeting that Mary-Catherine is not a member, that she was hired as the website manager since there was no member able to take on the job with the required skills. Mary-Catherine is a performer, not a composer, and if she were to become a member we would be unable to pay her for her work. In the time she has been manager, she has been good and very quick at getting things done. Carol invited her to the meeting but she was unable to attend.

Carol also wanted to put a thank you on the record to Kat, who worked hard to look after the website before she had to step down. Kat has also been really helpful in getting Mary-Catherine up to speed.

8. ACWC Dues due, July 1, 2019.

Carol gave a preliminary thanks to Diane for sending out notices to remind members of owed dues, pointing out that this is something that we can't let slide.

9. Roberta Stephen and ACWC Initiatives Grants updates – Janet Danielson, CAWeaver

(Photos of the reception created by Janet Danielson for Roberta Stephen on ACWC website, here: <https://acwc.ca/category/news/>)

Janet told the meeting that Roberta Stephen has been made a life member of the association. In spring, 2019, Janet created and attended a reception that included a presentation to Roberta, after the premiere of the opera by grant recipient Veronica Krausas. There were a number of obstacles to getting everyone to the event but it was quite successful. At the time Janet was able to have discussions with the family about the future of the grants. With the finances as they stand now, the award would only be able to run for another eight years or so; thus the family would like to see it become sustainable. They would like the ACWC to take over that side of the award, as we already look after all the other aspects of it. This would mean we would have a separate Roberta Stephen account. Our status as a charitable organization now means that we can approach potential donors to help make the award sustainable. Any donations made will be eligible for a tax receipt. Janet was asked if anyone can donate, if small amounts would be welcome and if donors would receive public recognition for doing so. She said that anyone can make a donation of any size and while the award will continue to have Roberta Stephen's name on it, there can be official and public recognition of other donors. As to administering the Roberta Stephen Award, Janet would like to hand it off to another member. The job entails sending out the call for applications, finding international jurors,

vetting the applications as they are received, and sending them to the jurors. Janet pointed out that the grants have made a big difference to the recipients. When it was established the Roberta Stephen Award was a unique vision, in that there was nothing available *only* to women over age 35.

Carol introduced the topic of the Initiatives Grant that was introduced last year. Janet pointed out that it was done because there was an excess of funds at the end of the year. The Roberta Stephen Award covers the same sort of things and both take a lot of energy on the part of members to carry out. Janet felt that it would be better to focus on the one grant program. Pat asked how much the grants were, was told they were \$500, and expressed her ideas that because the Roberta Stephen Award was for composers over 35 we should maintain the initiatives grant so *all* ages have funds available. Janet then pointed out that the funds for the Initiatives comes directly out of our budget – money that could be used for concerts. Carol and Janet agreed to have further discussions to look at various options, such as lowering the amounts, finding donors specifically for the initiatives grants or making it bi-annual.

10. Upcoming ACWC 40th Anniversary, 2021. Ideas, continued discussion.

Carol asked for quick ideas about how to celebrate our 40th anniversary in 2021. Stephanie suggested a series of concerts across the country celebrating past and current members of the ACWC. Pat suggested that since it is happening in 2021, that they occur within a 21 day time period. At the May meeting the idea of a conference was put forward as an opportunity to bring members together – something which concerts would not accomplish. Some members, at that time, felt that while it would be nice to bring members together, the environmental impact should be considered. Amanda suggested a big event, perhaps a concert that tours across the country, pointing out there may be grants available for such an undertaking. Other views were expressed that *nothing* can replace an actual get-together in one geographical location. We should not rule out that option.

11. New fund-raising initiatives due to new Charitable Status

Carol suggested we save this item for a future meeting due to time constrictions.

12. 2020 ACWC Toronto concert update – Stephanie Orlando

Stephanie reported on a concert that is planned for Toronto, with a tentative date of July 17, 2020. It will involve a call for scores in which both members and non-members will be eligible. If a non-member has a work chosen for the concert they will be expected to join the organization, which means this event will be another way to grow our membership. The performers will be a chamber ensemble, made up of flute, clarinet (doubling on sax), piano, percussion and electronics, performing for this concert. The Canadian Music Centre in Toronto is a co-sponsor and will be supplying the venue at no cost as well as helping to manage the call for scores. Stephanie met recently with Matthew Fava who is very supportive and who noted that the majority of respondents in calls the CMC has managed, are male. The proposed time line for the concert is as follows: the initial call will go out in January, the deadline will be in March, results should be available late April or early May, parts will be expected in May, rehearsals will begin in June, the concert will be in July. Organizers will be investigating other funding sources such as the ACWC, the Ontario Arts Council, and Socan in order to ensure the performers are paid for their work. Carol congratulated Stephanie on her level of organization at this stage of the planning and thanked her for the information.

13. Other current and new projects, concerts, new projects/initiatives

This was deferred to a later meeting due to time constraints.

14. Other items

There were no other items.

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

- Amanda Lowry is currently in Waterloo as she is the sound designer for a theatre production in Kitchener next weekend. She has just moved to Toronto where she is starting her doctorate in

flute performance at U of T. as well as working on a flute album of music by women composers with her flute and percussion duo. They will be putting out a call for scores.

- Kirsten Ewart is from Moosejaw and was living in Vancouver, but has just moved to New York where she is pursuing her Masters at New York University. She had four pieces that were premiered this summer and is currently working on a new piece that will be performed in December. She is also working on a project with an ensemble in Saskatchewan who will perform works by Saskatchewan composers.
- Julia Jacklein had a choral piece performed in New York recently and she is currently working on more choral pieces as part of her Masters degree at York University with Stephanie Martin.
- Fiona Evison is finishing her Masters in Community Music in which she looked at the role of composers in community music. It is the first time this has been explored so there has been a lot of interest in her data and the results. She wrote some choral and instrumental music for her presentation, which will be happening soon.
- Stella ter Hart was excited to hear what everyone is doing and though we're a small community we have so many connections. She too is from Saskatchewan like Kirsten, she began composing later in life, as Pat said that she had, and Stella also writes choral music, like so many of our members.
- Patricia Morehead is working on a piece for the North Bay Symphony, which is to mark 250 years since Beethoven's birth. As part of the piece she acknowledges Samuel de Champlain, an early explorer of Canada who founded North Bay. Pat feels there is a connection between Champlain as an explorer of the new world and Beethoven as a musical explorer of new harmonies.
- Diane has spent the last little while doing a lot of arranging and not as much composing so she is now looking for a project to start on. Pat suggested something for oboe d'amore and piano which she and her husband would be happy to play.
- Janet is starting on a new work, which is a private commission for cello, oboe and piano, in honour of a composer that actually dated her mother, though the relationship failed due to his homosexuality. Janet made the observation this should be an interesting piece to write.
- Carol travelled to New Jersey recently where she had a commissioned choral piece performed. Now she will be starting a new piece inspired by her recent trip to Poland. She would like to tell the stories of the Mennonite people who were so often persecuted, lost everything, were sent into exile, imprisoned and suffered during the World War II.

16. Next ACWC Skype General Meeting:

Saturday, November 16, 2019. 12:00 Noon EST/9:00am PST

17. Adjournment

Meeting was adjourned at 1:10pm EST/ 10:10am PST

Respectfully submitted by Diane Berry, 15/09/19

ADDENDUM:

(Further information provided by Carol Ann Weaver on request from certain members, presented as part of "Words from the Chair.")

1. notes from Jean Ethridge, Kamloops, BC, as emailed to CAW, Sept. 5, 2019 from a recent posting, <https://www.saobserver.net/entertainment/work-of-salmon-arm-composer-piece-to-lead-symphony-performance/>: "Work of Salmon Arm composer to lead symphony performance – Kamloops Symphony Orchestra to perform piece by Jean Ethridge Sept. 27 at the Nexus. The Kamloops Symphony Orchestra's (KSO) first concert of the 2019-20 season is Romantic Elements, taking place on Friday, Sept. 27 at 7:30

pm in The Nexus at First United Church.

The performance will be a special one for the Salmon Arm audience as a piece from local composer Jean Ethridge starts off the show.

Romantic Elements will take the listener on a musical journey beginning with Ethridge's piece entitled, Four Elements (earth, water, air, and fire).

Ethridge has written many fine works, ranging from well-crafted miniatures to a full-length opera. Her main mentor was Dr. Jean Coulthard at UBC. Later, she studied briefly with Murray Adaskin, Violet Archer and Oskar Morawetz. Canada Council Grants allowed her to study for a year at the Royal College of Music, London, England.

In 2002, Ethridge was Composer in Residence at Studea Musica in Quebec. The senior Dalcroze Eurhythmics class choreographed Water from the Elements, which was described as "breathtaking." Originally composed for piano duo, the KSO has commissioned Ethridge to orchestrate four of the Elements for this concert." (from website listed above)

2. notes from Sara Constant, re: Émergences, as emailed to CAW, Sept. 6, 2019:

"The project 'Émergences (f.pl.)', led by guitarist An-Laurence Higgins and involving the work of flutist Sara Constant and composers Lieke van der Voort, Gabrielle Harnois-Blouin, Shelley Marwood, Véronique Girard, and Thais Montanari, took place this summer in Montreal and Toronto, with workshops during the month of July in both cities (July 4-12 and July 23-31 in Montreal, and July 17-22 in Toronto) and two final concerts: July 31 at Galerie Le Livart in Montreal, in co-presentation with Innovations en concert, and August 2 in Toronto, in a co-presentation by the Canadian Music Centre.

During the month of workshoping, An-Laurence and Sara worked on developing new pieces with the five composers, and premiered the five new pieces at the concerts in Montreal and Toronto. The concerts were also supported by the podcast Listening to Ladies (LtL), and in Montreal by feminist bookstore l'Euguélonne and art gallery La Centrale. The support of the ACWC was acknowledged verbally at both concerts, in the concert programs, and in the social media/digital advertising for both shows.

We felt that the project was overall a success: the audiences at both shows (70 people in Montreal, and 40 in Toronto) were an encouraging size given the small scope of the project, and included a wide range of people from both within and outside of the contemporary music community. We received some positive feedback about the concerts, including [a review from new music blog Néomemoire](#), and felt that we were able to engage members of the communities in both cities in dialogue on gender identity in new music, on new ways for developing and creating chamber music that challenge/circumvent conventional hierarchies and working methods in the classical field, and on future possibilities for building connections between the scenes (and the discussions within those scenes on gender identity, artistic creation, and collaboration) in Montreal and Toronto.

We're extremely grateful for the support of the ACWC for this project. Though it was relatively small endeavour in scope and means, we felt that we were able to build meaningful connections within our music communities, and contribute to the professional development of early-career women composers/performers from different regions of Canada in a valuable and long-lasting way. Thank you for everything that you do!" – Sara Constant, Sept. 6, 2019